

# COMIX



# WORLD

COMIX WORLD 187. January 1, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by David Miller, whose work appears in BAD GIRL ART (\$2 pp from CW) and COMIX WAVE 5.\* New minis from CW: TALES FROM THE INSIDE 1 by Macedonio Garcia. This is an eight-pager about prison life by an artist who is doing some time down in Texas. WORK FORCE by John Howard is an eight-pager about life at the bottom (John and I both had experiences in the grocery business.). 50¢/stamp each from CW. COMIX WAVE 6 is on the way to the printer this week. \$1.50 from CW by mail. There will be six WAVES in '82. 7 and 8 are pretty well filled. Contributions welcome; artsize is 5 1/2 x 8 1/2". Story orientation. SASE is required for return of art. -CLAY GEERDES

## DENIS KITCHEN TALKS BACK

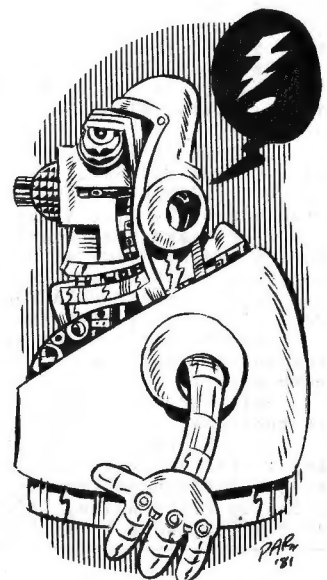
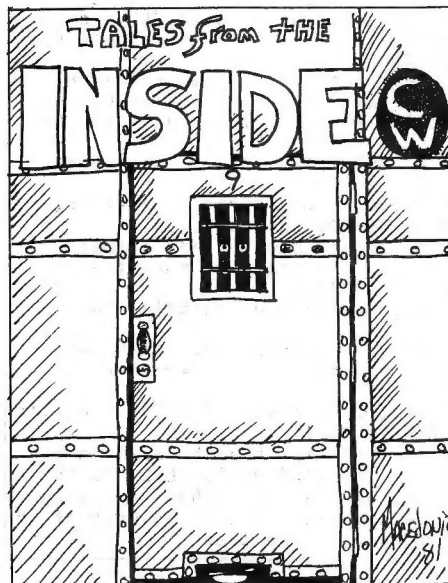
In CW 185, I made some comments about the current state of ug publishing. Publisher Denis Kitchen replied and I'm going to quote from his letter.

"This is capitalism, and a publisher must be aware of keeping ahead of the game for survival's sake. But you know as well as anyone that no publisher in the ug comix business is really making money. The love of the medium supercedes any other motive. If I wanted to make money, I would have moved to a large city and gone into advertising or developed a commercial art studio. . . . I do not disdain profits per se as I may have in my earlier, more idealistic, publishing days. But I think the record shows that I have published many comix which had, on their face, no wide market appeal or significant fan appeal, but published them because I thought the relatively small audience deserved the collection or because I thought the artist(s) deserved the collection. I have intentionally published comix that I knew instinctively would lose money, and justified it on the basis that the more commercial titles would subsidize the less commercial. This is still true. Unfortunately, the market has shrunk and there are fewer money-making comix left to support the obvious money-losers. It is always dangerous to generalize, as you know. Perhaps most publishers are as callous as portrayed here, but I do not recognize myself. I no longer have the time, but for years I gave a personal reply to each and every artist who sent in a contribution, no matter how unusable. I offered encouragement whenever there was a sign of talent. . . . It's true that only a handful of artists can make a living fulltime in this field. . . . The opportunities at this point are fairly meager. But that is a simple reflection of the state of the market. You could say the same for getting a job in an auto plant. Artist should be warned forthrightly that there is no big money to be made in undergrounds these days. If the genre still holds appeal, they should consider it a form of extra income only, and should have a primary form of income established. Speaking for myself again, it is generally true that the comix being published feature artists who have been regulars for years. But, given the state of the market, this is only common sense: these artists have an established following, are recognized, and are bought. A new comic by a new artist is an extremely dangerous business proposition. Nevertheless I have still attempted to bring in new artists. The most recent example is BIZARRE SEX #9/OMAHA, which is a solo book by a new artist, Reed Waller. . . . while it is entirely possible for someone to perceive that they are not getting first class treatment, no one is ignored if their work is accepted. Yes, comix do often take a year or more to come together. And, yes, payment is technically on publication, but you fail to mention that, in our Krupp case, we frequently give advance royalties to artists who request it. It cannot be done to all, but is frequently done. . . contributors to my titles always get complimentary copies. Artists of solo books get fifty free copies. Others 1 to 10 copies. As for shitty reproduction, again, I don't feel it is fair to imply that we fall into this category. I have almost always in recent years used a good white paper for better reproduction, at a higher printing cost, and have been conscientious about quality negatives and reproduction." (letter dtd Dec. 14, 1981)

Krupp is soliciting material for a quarterly music mag to be called BOP. Artists may send him an SASE for a spec sheet. #2 Swamp Road, Princeton, WI 54968.



©Brad W. Foster-1981



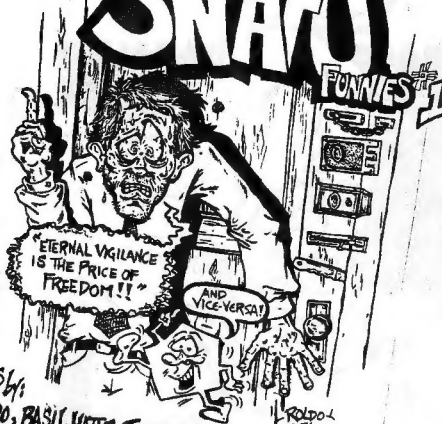


FROM SNAFU #1.

FRED PROD. PRESENTS...

# SNAFU

PAGES #1



WITH STORIES BY:

ROLDOL, BASIL HATE, JACK DZASTRE, BOBBY A. G.  
FRANK M. TRUCK, 20 PAGES, 8 1/2 x 7 LMT. ED. CANS  
\$1.50 (U.S.) PP FROM - TEE-ARG ON COMIX WORK  
%1232 DOWNING ST., WINNIPEG MANITOBA, R3E 2R7  
WHILE THEY LAST...

STUFF. GAY COMIX 2 is here. Previews next ish. \$1.50 from Krupp. SNAFU is a hot one up in Canada. Here's some rap from a Roldo letter, "If you think PEANUTS T-V is negative, check the soaps! GENERAL HOSPITAL is pushing the 50's Morality--'don't kiss on the first date' shit. Like a warehouse fulla hoola-hoops. Sub-plots are all on "girls who 'put-out' not having respect", while pushing church/govt approved marriage as an alternative to E.R.A. (eg: the Luke 'n' Laura wedding hype with Liz Taylor doin' a blowzy cameo for maximum public exposure) on the 80's." GOOD GIRLS DON'T FUCK! T-V is out to un-do the sexual revolution. A two part plan. In the 70's, they made "free love" sleazy with mucho humping (building up an audience of impressionable young girls for phase two. Now it's into 'compromise feminism' which will likely sell female flakes like ice water in hell. The basic idea is that 'court-ship and marriage are romantic & secure,' while pre-marital sex is nasty & you may never see a monetary return on your time investment." The idea that two people can live together, fuck, be free & love, of course, is a "hippy dream" (that's why I hate seeing the term 'hippy' in print). Thus media doth make androids of us all."

"Fashion is the cage and media is the bait that lures you in."

"Ah, fuck it. All my theories, opinions, paranoia & ideas will turn up in my comix. The original ugs were personal revelations shared by cartoonists, but that got lost in the 70's and it's unfashionable in the 80's. Now with restriction taking a new form (media as peer pressure) it's time for a little re-birth."

"I just hope someone's still reading 'em. Fuckin' fandom thinks it more important to own a comic than to learn from it."

Right on, Roldo. Tell it to 'em. You'd like Roldo's art, folks. In SNAFU, advertised above, and he has a page in BAD GIRL ART.

CLEM and WOJO is a B/W newave comic (digest-sized, 28pp, xerox-printed) from Brent Braineater, POB 67436, Postal Station 0, Vancouver, B.C. V5W 3T5. \$2 ought to get you one. Brent has a second comic he calls SADIST ILLUSTRATED. Don't know the price.

An UNDERGROUND COMIX roundtable talk is scheduled to happen at CREATION CON in San Francisco. The Con runs January 9 and 10 at the Hilton. Info: 415-845-4091. Talk to Tom Walton. I'll be at the Con both days.

CEREBUS 32 is \$2 pp from Dave Sim, POB 1674, STA C, Kitchener, Ont., Canada N2G 4R2.

LIL ELZONIAN, SPACENAUT is a mini from Kenny Moran. 50¢/stamp, 216-B Sherbrook St., Winnipeg, Manitoba, CANADA R3C-2B6.

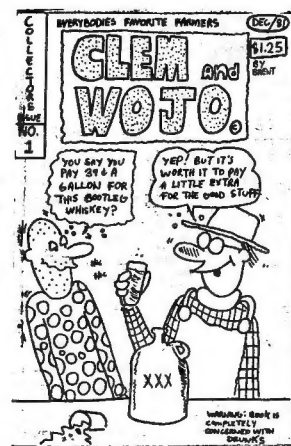
I've heard that Charlton is interested in short funny animal stories for an issue of BULLSEYE. Some of you might be into that. Query Bill Pearson at Charlton, Derby, CT 06418.

Word is HEAVY METAL has such a large backlog of material they aren't looking at anything new.

Jacques tells me he submitted some work to EPIC and never even received a reply. And I thought Marvel had five or six editors for every artist.

Walt Rodgers moved. RD 2, Box 2254, Columbia, N J 07832. Walt's the publisher of JUST ANOTHER EIGHT PAGE WONDER.

Eric Vincent has illustrated a nice children's book, written by Mary Alice Fontenot, CLOVIS CRAWFISH AND THE SINGING CIGALES. \$8.95. Pelican Publishing Company, 1101 Monroe, Gretna, LA 70053. Reacting to the Ug Price Guide, Eric: "Damn, we make the things and most of us can't afford what this stuff will soon cost." Too true. C.G.



# TELE TIMES

TELEGRAPH AVENUE'S TIGHT LITTLE MAG

= \$2.00 =

VOL. 3, NO. 26 DECEMBER, 1981



FEATURING: AN INTERVIEW WITH A DISTINCTIVE PARTICIPANT IN THE "TUBE STREET SCENE" ... A DEBATE ON DIFFICULTY IN WHOLE CONSERVATION ... INTERVIEW WITH CHARLTON AND COMICS, A REVIEW OF A BOOK POINT IN COMICS, AN INTERVIEW WITH CLAY GERRARD ... ANTHONY STEPHEN CRANE REMEMBERED ... LUCKY IN STARS FRANKLY ... WILD BILLY WOLFF SOUNDS OFF ... ETC...

P 209 / BRUCE DUNNAN, RM 414 2501 HASTIE, BEIC 94704



FIORILLA 81



Benyon. (#3 on back page shows a mock album cover). Rock music had more influence on European comix than on American ugs. I'm thinking of ROCK COMIX out of Barcelona, a title that combined comix and music articles, of IT'S ONLY ROCK AND ROLL with that great Joe Petagno cover, and of METAL HURLANT which came out of France. Crumb did a rock star story ("Jumpin' Jack Flash" in S. F. COMIC BOOK 3), but was more influenced by the music of the thirties. The music and art scenes overlapped in the Bay Area of the 60s, but guys like Jaxon turned to comic influences (mainly E-C) when they drew comix. There have been, of course, small run ugs like KANNED KORN and BUFFALO RAG and GRUNT which were inspired by or promoted with rock music.\* New from England is Tony Benyon's THE LONE GROOVER'S LITTLE READ BOOK (panel 1 on rear). This one is funny, has 92 pages and a color cover, and is worth the \$5.95 you'll have to

COMIX WORLD 188, January 20, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Art herein © the artists concerned. Logo by Steve Fiorilla.\* Subs: \$11 for 48 issues in U. S. A. A limited number of back issue sets for 1980 and '81 are available. \$5 each. Small ads for \$5 and \$10. Query.\* GAY COMIX 2 showcased on this page. Quite a variety of artstyles and opinions. A useful mag for those of you who are gay or who want some insight into gay lifestyles. Some of the featured artists are: Howard Cruse, Lee Marrs, Mary Wings, Roberta Gregory and Burton Clarke. \$1.50 from your local dealer or from Kitchen Sink, 2 Swamp Road, Princeton, WI 54968.\* Last Gasp, 2180 Bryant St., San Francisco, CA 94110, has imported a few British ugs that haven't been available here before. Ralph Edney's THE ADVENTURES OF LAZARUS LAMB is very nice, a perfect bound comic novella about a young guy who just can't win. In these inflated, jobless times, he's the perfect hero, and I'm sure a lot of people will identify with him (panel 2 back page). \$5.95 pp. Randy Klein's THE UNEXPURGATED PUNCH & JUDY COMIX was done in 1977. A 200 run. The copies Last Gasp has are signed. \$5.95pp. I can't recommend this one, though collectors will want it. The art is poor and it's just not worth the bread. HOW T'MAKE IT AS A ROCKSTAR, on the other hand is worth much more than the \$2.50 pp it will cost you. A lot of great and funny information about the music business written and drawn by Malcolm Poynter, Tony Tyler, Ian Miller, Chris Salewicz and Tony



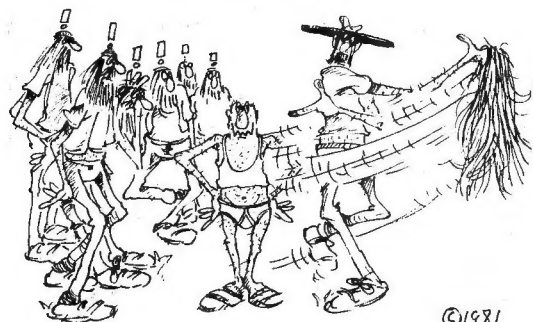
mail LAST GASP to get it.\* EL VIBORA 23 out in Barcelona and living up to it's rap as one of the top graphic mags in Europe. (top panels on rear) Some info on Gilbert Shelton in this one, along with stories by Marti, Pons, Max, and the rest of las Viboras. To find out about this mag, write to Jose Beronguer, Plaza Beatas 3, Barcelona, SPAIN. \$5 American would probably get you a single copy and the list of back issues.\* Up in Portland, Oregon, Joel Weinstein has published MISSISSIPPI MUD COMICS. Magazine style with some very nice artwork (see Cunningham's panel, #4 on rear). \$1.75 pp from Joel at 3125 S. E. Van Water Street. C.G.







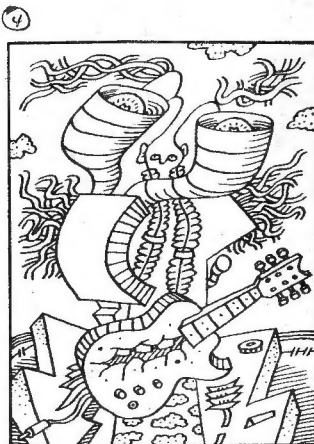
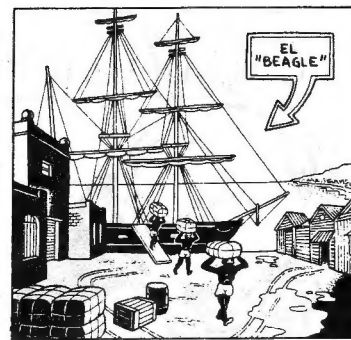
TH' GROOVER EXPOSES DICK PICKLE!



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SO LAZARUS PREPARES TO FORGET HIS TROUBLES AND DANCE

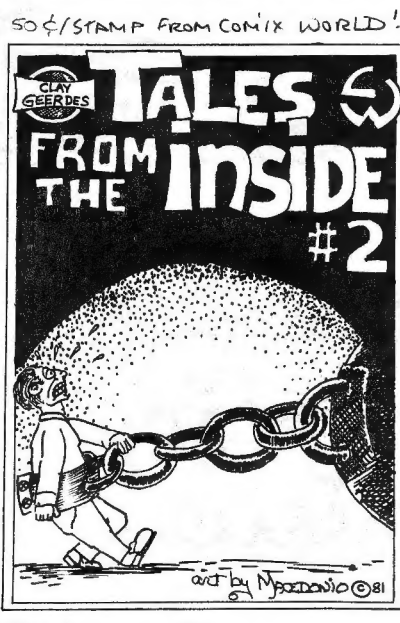
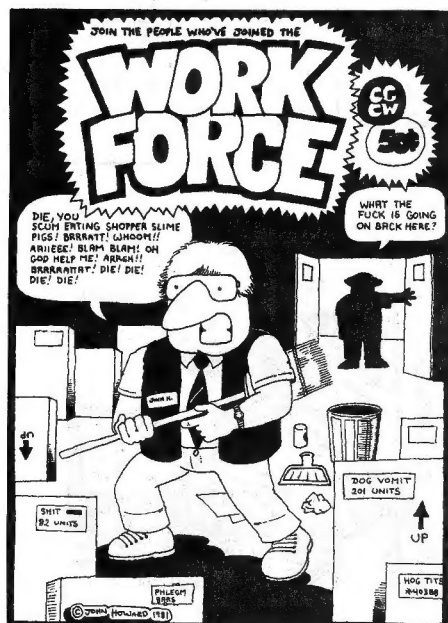
SPACE VARMITS COMIX you get from Ken Fletcher. A couple of micro-comix for 50¢/stamp each. #1 is a micro reprint. Ken's going on with the title and will send you specs for a SASE if you think you want to contribute. 2200 Harriet Ave S (#A), Minneapolis, MN 55405.\* Bill-Dale Marcinko is selling out a lot of ug stuff. Two stamps get his list. 153 George St, Apt 1, New Brunswick, NJ 08901.\* Send me a fresh want list and some offers. I might sell a few mags before that UG PRICE GUIDE comes out.\* CEREBUS 33 out. \$2 pp from Dave Sim, POB 1674, STA "C", Kitchener, Ont., Canada N2G 4R2.\* CRANIUM FRENZY #1 is a nice 32 pp, offset ug with a pink cover. \$2.50 pp from Steve Willis, 6012 30th NE, Seattle, WA 98115.\* Jim Siergey's new mini is ORANGE BLUES. 50¢/stamp from him (\$1 gets both colors) at 4135 N Hermitage, Chicago, IL 60613.\* Michael Roden's new one is NIGHTMARE DISTRICT. Some weird insectoid humor in this one. Art by Roden and Brinkman. \$1, 611 Garfield, Milford, OH 45150.\* 50 artists will be showing at the 1st Intl San Francisco Armory Show, Fort Mason, Feb 1-28, 1982. Party opening night, Feb 1. \$3.\* Info about CREATION CON next issue! C.G.



FUNNY ANIMAL SCIENCE FANTASY



©KEN FLETCHER, 1981



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HOWEVER, AN EXCELLENT ALICE COOPER SLEEVE!





COMIX WORLD 189. February 1, 1982, © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$11 for 48 in U. S. A. Logo by Shelby. Welcome back to the comix world, Shell! Three great new minis this month--SLEAZY HORROR 2 (panel by John Howard below), WEIRD FOOD (cover by Par Holman, interior art by Brad Foster.), and THE THIRD LITTLE BOOK OF BIG TITS (Brad Foster solo). 50¢/stamp each from CW.\* From Clark Dissmeyer, who tells me he's retiring from comix for a spell to write short stories, comes PLAGUE OF HUMOR 3. \$2 from Marc Myers, Box 116, Fullerton, NE 68638. POH 3 is magazine sized and contains art by Gibson, Tamsula, Taylor, Matt Feazell, Pete Silvia, Bruce Duncan, Garry Hardman, Ken Hahn, Patrick Block, David Miller, Brad Foster, and Ace Backwards. It's a funny one, lots of pages, a good cross section of the newave 80s. Don't worry about Clark. He'll be back. Comics are for life. Nobody really drops out.

### Collecting Cartoon Art

The cartoon is an old American art form that only recently has begun to attract the intense interest of scholars and collectors. This course is an introduction to cartoon art appreciation, with special attention to the concerns of the connoisseur, the collector, the artist, and the art instructor. Participants are invited to bring selections from their collections. Topics include the place of cartoons in art history and American culture; San Francisco as a cartoon Mecca; types of cartoon art; collecting originals versus prints; technical aspects of cartoon styles and production; factors that contribute to value in cartoon art; the acknowledged cartoon master artists; resources for the serious cartoon connoisseur; copyrights and other rights; the future of cartoon art.

#### Coordinator

RANDALL P. HARRISON, Ph.D., cartoonist, collector, and author of *The Cartoon: Communication in the Quick, and Beyond Words*.

#### Guest speakers

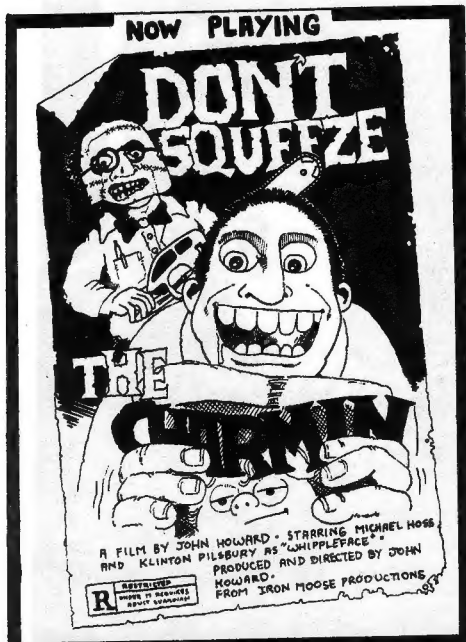
ARTHUR ASA BERGER, Ph.D., author of *The Comic-Stripped American* and other books on popular culture

BILL BLACKBEARD, founder of the San Francisco Academy of Comic Art, co-editor of *The Smithsonian Collection of Newspaper Cartoons*, contributor to *The World Encyclopedia of Comics*, and *The World Encyclopedia of Cartoons*, and editor of several collections by individual cartoon artists

SAN FRANCISCO: 1 day, Feb. 27; Sat., 10 am-5 pm; UC Extension Center, 55 Laguna St., \$45 (edp 013565)



An Underground artist in LIFE magazine? Well, well, well. Bil Stout has to be the first since Basil Wolverton. November 1981 LIFE did a nice spread on Bil's new dinosaur book.\* ESSAR COMICS you get from S. R. Bullock, POB 2125, Evansville, IN 47714. \$1.75 pp. #1 still available at the same price. 24 pp, 7x 8 1/2, offset.\* "Things are weird when Dr. Wirtham (sic) gets a bigger obit than Wally Wood," writes Byron Werner. I didn't know obits were competitive. I felt badly about Wood's death, but did not feel like going into a lot of details (Cat Yronwode did a long obit. So did COMIX SCENE.). C.G.



If you're interested in the Berkeley psyche (darker side), you may want copies of OPEN WARD COMIX AND ART. There are two issues out. Format is the same at TELE-TIMES, because both magazines were started by a dude who calls himself Maxwell Parrish. I've seen two issues. Drop me a line if you're interested.\* First six issues of the REAL ART LETTER bound--\$12 from Sally Harms/POB 31508, S. F. CA 94131.\* Some British ugs to add to your lists: CRISIS COMIX 2, HUMAN SOUP COMICS, PSSST 0 and 1, ALTERNATIVE HEADMASTERS BULLETIN 3, WOMAN IN WINTER, ELECTRON PULSE 2, THE BROTHER GOOSE COMIC 1, THE MADNESS VIZ COMIC 4, AMON SPEK 4, T.V. SUCKS, CHANNEL 13 COMIX, THE HAWK, MIRACULOUS CIRCUMSTANCES 0 ALL IN THE FAMILY 1. KNOCKABOUT 3 is nearly finished.

- C.G.

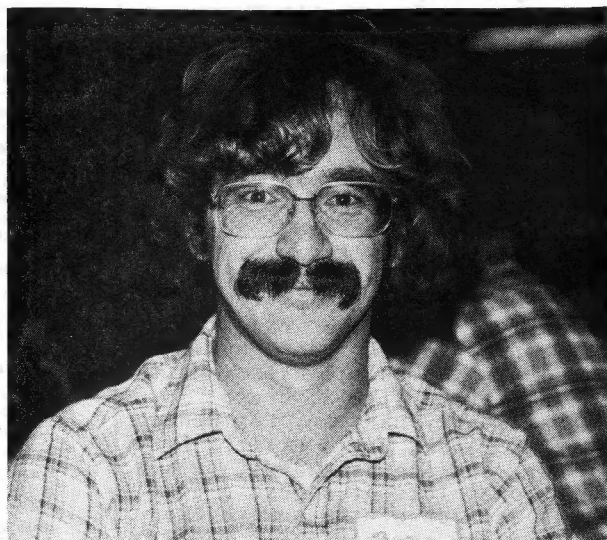




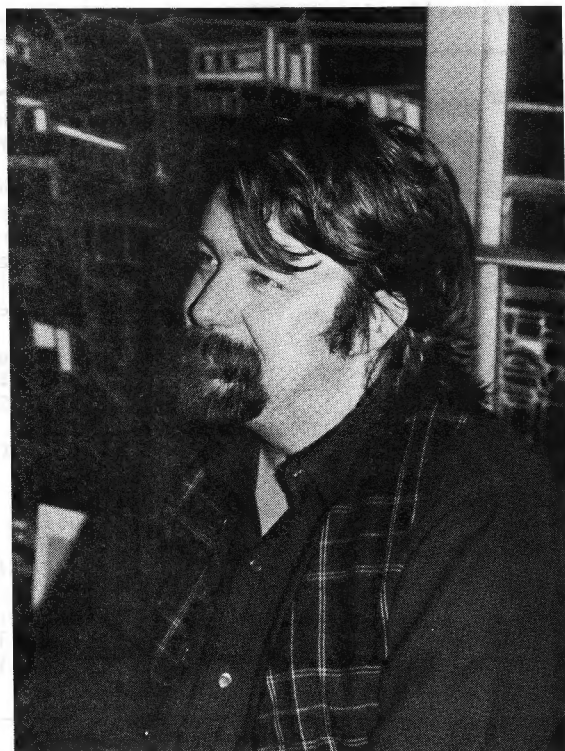
© 1982.

CREATION CON IN SAN FRANCISCO. Creation is a travelling show that moves around the country. The formula is a successful one. Book a big hotel like the Hilton. Score a couple top names in the kid comic business. Lock into the promotional machinery of the local comic book stores. It works. Marvel is hot due to the t-v success of the live Hulk and the animated Spider Man and there always seems to be some young artist who has learned his lessons from Neal Adams and Frank Frazetta well enough to capture the attention of the kids (not necessarily those in small bodies, you understand--a kid may be a 30-year-old accountant who refused to give up his DAREDEVIL collection). At the Hilton this January, Stan Lee flew in and out; talked at a mob of groupies, always smiling--Stanley Martin Lieberman, a guy who began his long career in comics as a clerk for Timely writing scripts for MILLIE THE MODEL and CHILI and PATSY WALKER. David Miller and I showed up for awhile on Saturday. Made the rounds of the dealer's room. All that money. All those smiling satisfied dealers. Everybody chatting and having a good time. Talk of how good Saturday was and how dead Sunday would be. Sunday, of course, was the day the 49ers send the Dallas Cowboys home from the playoffs, defeated for the second time this season. I strolled around. Watched Phil Yeh inking. Looked at John Wozniak's folio. Picked up some British comix from Ron Turner. Took a picture of Bud

Plant (Right), probably the West Coast's most successful distributor of fantasy materials. Spent some time watching a polaroid hustle. Sybil Danning, a model who appeared on the cover of last December's OUI, was signing copies of the mag and posters at a table. For \$2, people could pose with her and get the polaroid shot signed. Now, are the folks back home going to believe that you could score someone like Sybil at a comic con? Sure, why not? Blondes in half-zipped black leather jumpsuits fall all over me everywhere I go. California is like that. That's Sybil just above you. Smiling just below Bud Plant is S. Clay Wilson. He, Spain, Lee Marrs, Melinda Gebbie, and many other artists were sitting behind tables in a room back of the Dealer's Room. Always interesting to compare the plight of the artist with that of the dealer at a con. The dealer may make a couple of grand for two days work. Some make much more than that, particularly the major dealers who have the right stock. No artist ever comes close to such a profit. A couple hundred. Wilson does pretty good because he has some Checkered Demon drawings that are priced within the range of his fans, but a lot of artists simply haven't got anything like that. What they have is too expensive for the market. Of course, the artwork is worth X amount, but this presupposes a wealthy clientele, ergo a gallery rather than a convention trip. The smart artist who is doing a convention will prepare a number of small drawings in advance, pricing them for the market (\$10-50). He or she will also make sure to be in on the advance publicity. How is the potential investor going to know you're there otherwise? The regulars in the con scene know who is going to be around, but that random buying public doesn't. Inflation has had its effect. Don't for a minute think it hasn't. A 35¢ ZAP was one thing; a \$2 one is something entirely different. Gary Arlington told me a few weeks ago that his off the street buyers for ugs stopped coming in when Reagan got elected. That extra money for ugs is gone. After all, a street readership was assumed by Crumb in the early days, not a clique of collector-speculator readers. Wilson said he was doing some stuff for ZAP 10, but he didn't know when or if the book would come out. I walked around for awhile. Some guy wanted to know how to get into comix. I sent him over to see Ron Turner (the only ug publisher who bothers to take a table at the cons around here) and Ron sent him back to me. I told him to send something to Crumb's WEIRDO (#4 should be out in late February.). Let's face it. Times have changed. I used to have a few dozen books to talk about in each issue of CW. This month, Last Gasp has one ug, AFTERSHOCK. I passed a couple of nostalgia tables. Saw some Betty Boop pins. I read Cab Calloway's autobiography recently (MINNIE THE MOOCHER AND ME) & he doesn't even mention Betty!



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NOTHING LIKE FINDING  
A VALENTINE ON  
YOUR FRONT STEP...



...UNLESS IT'S CLAY GEERDES'  
**COMIX WORLD®**

COMIX WORLD 190. February 14, 1982.  
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94707. All Rights Reserved. Valentine  
logo by Par Holman. Parry's latest is the  
cover of WEIRD FOOD. More of his work is  
forthcoming in COMIX WAVE 9 (July, 1982).  
The latest minis from COMIX WORLD are:  
WEIRD FOOD, Little Book of Big Tits 3,  
FUNNY ORGANS 3, SWEET CHEEKS 3, DANCE OF  
DEATH 3 (Jane Oliver and Larry Todd), and  
Dale Oliver's LOW GRADE 5 and OODLES OF  
DOODLES 1. All 7 for \$3 pp to those who  
order now. Otherwise the minis are 50¢/  
20¢ stamp.\* Biggie this month is THE  
LOWBROW ART OF ROBERT WILLIAMS. 100 pp,  
perfect bound. Color cover and color  
painting reprints. All together a fine  
production by Rip Off Press. Guy Colwell  
laid it out. It retails for \$10.95, and  
will probably cost a couple extra by mail  
so think accordingly. A lot of people  
worked on this book and to date it is the  
definitive work on the 39-year-old ZAP  
artist. The book contains photos, bio,  
early hot rod t-shirt designs, Cochy  
Cooty stories, and numerous random illos  
and posters. Excellent. POB 14158, 94114.



©ROBT WILLIAMS.

PAINTINGS OF BEAUTY AND POWER. Designed to liberate art from the narrow confines of San Francisco's art establishment (the Geary/Sutter Street gang), the current exhibition of paintings at Fort Mason is more than impressive; I mean this one should knock your lights out. I went to the opening night bash (Monday, Feb 1) and heard all the good, the bad, and the ugly. The bad (complaints about artists having to fork over \$200 for the space then having to do everything for themselves, differing views on whose idiot idea it was to have someone torturing a moog synthesizer through the speaker system all evening, faulty lights that would suddenly go off, leaving people dealing in the dark.) The good. Many, many incredible paintings, more than a few of them too large to hang anywhere but in a Hearstian mansion or a museum; others that would blow your mind seeing them the first time, push you toward suicide if seen every day. In those paintings were all the monsters of the id, the graphic paranoia of technological America. A crucified man, the painting filled with daggers. People with the heads of pigs. Tapestries and floor pieces that violated the environment. To the public, the scene was a carnival of the bizarre, but to the Art Institute vets and North Beachniks, it was a rather mundane party with people walking around drinking soda pop and snapping pictures of each other. Lots of gossip. Many different circles of friends. I told Ron Turner it was the perfect way to have a convention, inside the art show. He told me some comic info. Said Barbara Bodē was putting together a book of Vaughn's unpublished work. It will run as JUNKWAFFEL 5. Tim Boxell said Pound is doing a cover for COMMIES FROM MARS 4. That one to be 48 pages and include the beautiful tribute to Wally Wood drawn by Spain. George DiCaprio at work editing COCAINE 4. From another source, I learned that Moscoso was holding up the ZAP reprints. He wants more money. I visited with Ted Richards who is now working for Atari and doing computer comics. Pepper, now working with Zahia, belly dancers extraordinaire, tells me she and Larry Todd will be doing some kind of television trip in June. The big show was organized by Michael Bowen and Lawrence Ferlinghetti and will be at Fort Mason throughout February. C.G.

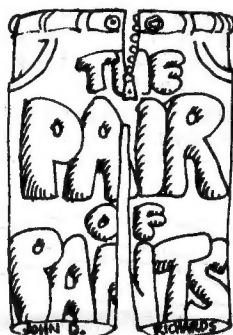


Some of the first designs put on T-shirts were about hot rods. Some of the best came from the drawing hoard of "smokin'" Bob Williams, as these "eat-em-alive" designs demonstrate.



NEW THINGS: A biggie from Brinkman, THIS IS TATTOOED PAPER COMIX. \$4.50 pp from Tom, 4 Cranberry Dr. Islip, NY 11751. Michael Roden color cover. Inside art by Brink, Valentino, Ryan, Alder, Myers, Dissmeyer, and nearly every other newwave artist. A blockbuster anthology. 8 1/2 x 11, 88pp.\* My uncensored experiences now run in INSIDE JOKE, a monthly newsletter from Elayne Wechsler, 418 Ea 3rd St., Roselle, NJ 07203. \$1 contrib gets you a sample. Write for IJ. We need more places where free expression is encouraged.\* You can get the first 5 Cynicalmen minis for \$1 from Matt Feazell, 2886 James Ave. S. MPLS, MN 55408.\* A group of artists concerned about the life endangering presence of nuclear weapons on earth is in need of art, poetry, photos, etc. Send SASE for their rap to Mark Fisher, 33 Richdale Ave., Cambridge, MA 02140.\* CEREBUS 34 is out. \$2 pp from Dave Sim, POB 1674, STA "C", Kitchener, Ontario, Canada N2G 4R2.\* The Australians are getting into minis. The first two are BITE-SIZE and DOLFIN THE BASTARD. I will be importing and handling these. Watch CW for ad.\* One of the cleverest minis yet is John D. Richards' THE PAIR OF PANTS. 50¢/stamp from him at 2 Depot Place, Nyack, NY 10960.\* Lots of new work out by Grass Green. I have GIT'NIT ON, a little sex mini. 50¢/stamp. Will run a list of his other stuff next issue.\* You can order COMIX WAVE 7 for \$1.50 pp. It should be out by the time this reaches you.

BEST -  
Clay



Although still an underdeveloped, growing young girl, Betty Ann was left to feebly dry-nurse a dead woman's children. Thus, she was denied a normal adolescence and young womanhood.



AFTERSHOCK. 48 pages. \$2.50 pp from Last Gasp, 2180 Bryant, San Francisco, CA 94110. This one starts out with a story called "Hanky-Panky" by Trina. A tired businessman clones himself so the clone can take care of his horny wife. Meanwhile, the wife clones herself, and it's clone meets clone. The first time I read this story, it was in WEIRD SCIENCE 12 (Mar., 1952). Illustrated by Wally Wood, THE ANDROID concerned a tired businessman who bought an android to take care of his wife. The businessman had fallen in love with his secretary. She turned out to be an android, too. The idea was used several times by E-C. WS8, BEYOND REPAIR, WS 14, THE ETERNAL MAN, WS 5, MADE OF THE FUTURE, and WS 20 (1953), Bradbury's story, SURPRISE PACKAGE, all deal with the same basic idea. Trina, Mary Wilshire, and Terry Boyce provide some comic relief in what comes across as a pretty depressing comic book. Have to admit, Aline Crumb's caricatures of her recently pregnant self are funny. There's a new Didi Glitz story for you Noomin fans and art by many women who are newcomers to the ug scene--Mimi Pond, Fanny Tribble, Rita Mercedes to name a few. Wraparound cover by editor Rebecca Wilson. -C.G. 2-2-82

### Aggressive Women



## DANCE OF DEATH

THE DEADLIEST JOBS AROUND!



MINICOMIX BY  
JANE J. OLIVER  
"DANCE OF DEATH"  
\* 1, 2, 3 \* 50¢ ea.  
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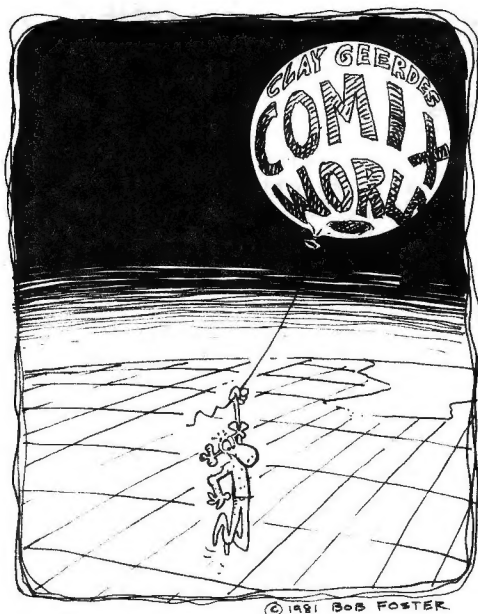
9/82 \* GUEST ARTIST:  
J.J.O. LARRY TODD



### EXPLORED OMNISCIENCE\*



AFTER/SHOCK: Bulletins From Ground Zero is edited by Rebecca Wilson and published by LAST GASP ECO-FUNNIES, P.O. Box 212, Berkeley, Ca. 94704. Copyright 1981 by: Terry Boyce, Florence Cestak, Melinda Gebbie, Phoebe Gloeckner, Marian Kester, Aline Kominsky-Crumb, Rita Mercedes, Diane Noomin, Margery Peters, Mimi Pond, Sharon Kahn Rudohl, Fanny Tribble, Trina, Mary Wilshire, & Rebecca Wilson. Additional copies available from publisher \$2.25 post-paid, PRINTED IN U.S.A. I. S. B. N. 0-86719-133-3



© 1981 BOB FOSTER



© 82

a. miller



© 1982

COMIX WORLD 191, March 1, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Bob Foster, who told me at a San Diego Con a couple of years back that there was a third Myron Moose drawn, so we may, in the deep future, still see that funny animal on the scene. \* EXPOCOMIC '82 is coming up in Barcelona, Spain, 11-16 May. Info from Carlos Tejada, Av. Reina Maria Cristina, Barcelona 4, Spain. \* KNOCKABOUT 3 is in from the British Isles and it's excellent stuff, cover to cover. Cover by Hunt Emerson (That's his caricature of himself at the bottom of this page along with two other illos by KNOCKABOUT artists). The book will be available in this country from Last Gasp Comix, 2180 Bryant, S. F., CA 94110. \$2.50pp. \* From Roldo and Jack and the boys up in Winnipeg comes SNAFU FUNNIES 2. \$1.50 pp and very funny. NOTE: A lot of Canadian mail was lost in a trainwreck recently so if you ordered anything from Roldo, contact him again to make sure he got the order. 1232 Downing St., Wpg, Man., Canada R3E 2R7. An extra 50¢ will get you Roldo's own mini, SNAPSHOTS, definitely a hot one. \* You can check out an issue of Back Pocket Comics (mini) for 15¢/stamp. 1040 Aurora Ave., St. Paul, MN 55104. Lot of comic activity up in Minnesota. \* Brad Foster has illustrated the first section of Jerry Goebert's QUARK. More on that later. \* New minis from COMIX WORLD are: BABYFAT 25 (cover by Steve Fiorilla), WHATSO FUNNIES (idea and cover by Roldo), and MODERN MEAT (idea by me, cover by DAVID MILLER). 50¢/stamp each. For a complete list of my publications to date, send me a dime and an SASE. \* Creation Con coming up at the DISNEYLAND Hotel, April 17-18. Last time I got a quote from that Hotel, the tab was \$84 a day for a cheap room. But there are dozens of cheap motels surrounding Dizzyland, so check it out now. May 8-9, Harlan Ellison will quest at Creation in L. A. at the Biltmore. Creation comes to S. F. again June 26-27 and Ellison is coming up for that one, too. \* Diana Schutz and Tim Wallace are doing a newsletter at Comics and Comix, the TELEGRAPH WIRE. Drop them an SASE to see what they're up to. Diana reviews ugs. 2461 Telegraph, Berkeley, 94704. \* BEST OF TWO WORLDS at 2512 Telegraph in Berkeley is handling a lot of ug originals. Nice gallery scene in the rear of the store. Mark is keeping that together. Just got some nice Spain work in. \* Spain illos of Mission Street women in Feb 7 82 CALIFORNIA LIVING (supplement to CHRONICLE). \* Trina has a page in March PLAYBOY. \* Greg Irons slipped in and out of San Francisco last week. Gave Ron Turner the art for SLOW DEATH 11. All the graphic details of Greg's accident. \* EL VIBORA 24 and 25 out. Info on Spanish ugs from J. M. Berenguer, Plaza Beatas 3, Barcelona, Spain. El Vibora has a strong emphasis on sex, violence, S/M, and residual hip, one of the last surviving "Head" comix. COMIX WAVE 7 out in three weeks. C. G.

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**★ DRAGONBLADE** by ORIN EVERETT (20 PGS, 4x6). **READER'S CHOICE** FUN BY A GREAT CARTOONIST!!

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 SEND A 20¢ STAMP FOR DETAILS/BROCHURE.  
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## BABYFAT<sup>®</sup> 25



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AH! YOU MUST BE MR. DARK!

TO THAT HAIR WITH DARKNESS BRIGHT,





"DON'T SUBMIT AND WAIT!  
Publish YOUR OWN!"

-CLAY GEERDES



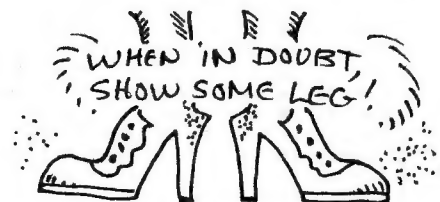
The original idea for the mini-comix of the late seventies and early eighties was simply that anything could be a comic book and anyone could draw it. I was upset at the evolving underground establishment which had a single view of the world and was rejecting all of the young cartoonists who had been members of COMIX WORLD since I started the newsletter in 1973. Well, the only thing to do when one door closes is to open another one and that's what I did with the minis. I didn't have the money to publish regular 7x9 32 pagers with 4-color covers. I did have the money to put out eight pagers with small print runs. Being an immediate form, the minis proved a lot more popular than I thought they would. There was an audience out there for the young cartoonists. When I ran a few hundred copies of the first BABYFAT, I had no idea that the title would be more than a one shot. There are 24 issues now and I have a folder full of covers. BABYFAT was and is a non-sense term. It came to me one evening when I was eating a chocolate sundae in Denny's off Highway 17. My friend, David Nadel, and I used to go there after the club closed and eat breakfast. A lot of the mini-titles came out of our rap sessions. Most of the mini titles are my inventions. I would come up with a nutty title like FRIED BRAINS or WEIRD WAITRESS FANTASIES and ask around for panels. Once I made up a list of two dozen titles and concepts and sent them out to a lot of artists to see what would come in. Nearly all of those minis came together and are now among the one-hundred and some I have published to date. Covers were and are always easier to get than panels. Everybody seems to like to do covers. A lot of the titles are spin-offs of other titles. Once we had done WEIRD WAITRESS, it was logical to go on and do WEIRD NURSE, WEIRD STEWARDESS, etc., a whole series with weird in the title. Miller and I came up with FUNNY ORGANS together but all the ideas were his and Parry Holman's. What would happen in many cases was that an artist would contribute a panel to one of my anthology titles like BABYFAT or FRIED BRAINS, then do a solo mini for the series, then go on to publish some of his own books.

That was the whole idea, to get everyone working, to free the comix from both under and overground control, to get people away from the idea that they had to submit to the approval or disapproval of some editor, and into the concept of self-publication and autonomy. Now I'm talking about comic art here, not money; if you want to make money, you're going to have to kiss ass and let someone else tell you what to draw. To me, the minis were a financial failure, but an aesthetic success. They were also a social success. A lot of friends got together and the relationship I have had with people all over the world via the newave comix has been more than reward enough for the work I've put into the project. I go to the conventions and I listen to all this crap from the big companies about money this and money that and what sells and what doesn't sell and you know what, they might as well be selling corn flakes as comics. Hell, I'd rather have a handful of readers who enjoy and appreciate free form comic art than a ton of readers into the endless cycle of repetitive superhero and space fantasy images. The straight comic scene is so cut and dried! Every convention the local media do the same story--Jeez, you mean UNCA SCROOGE NUMBER ONE is worth \$40,000.00? GOSH! and of all the things that are going on at the con, only the commercial motive is going to appear in the local paper, only those old expensive comics are going to show up for a half a minute on the 6 o'clock news. Of course, this format makes the dealers happy, because that's what they're there for--to make money. It's all advertising for them. They're not going to any of the panels or chalk talks or lectures--they never do. They don't leave the dealers' room. Their entire lives are one long game of Store. The comic dealers in this country have parlayed comic collecting from a game which ordinary folks could play and enjoy into a game for the rich. There's a comic aristocracy now, the guys who have the first issues of ACTION, DETECTIVE, MARVEL MYSTERY, WHIZ, WDC & S, etc. There are guys selling originals for hundreds of dollars more than the artist ever got for drawing them and they don't see anything wrong with that. They don't understand why there are artists who hate their guts and can't stand to walk by their tables.

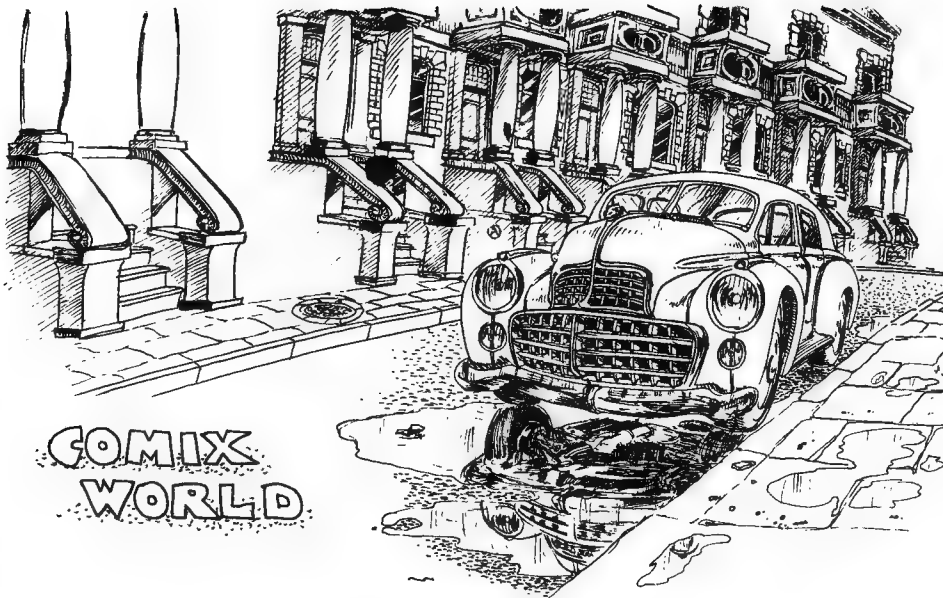
So think of the newave comix as a reaction to the closing door, the door that was opened by Crumb in the late sixties and closed by the underground entrepreneurs in the early seventies when they found that survival for them depended upon a continuous supply of sex and dope jokes by a handful of underground comix stars.

I have not allowed my personal taste to intrude upon the content of the mini-comix. I decided from the beginning that I would publish whatever I got in BABYFAT. My liking it or disliking it is not the issue. I've gotten some really devastating mail about some of the cartoonists, some of it from other artists--and I mean the correspondence stimulated by this mini trip runs to volumes! I answered all the letters, saying whatever I thought at the time, and this is something you ought to know about my style--I say what I think at the time, but I may think differently at another time. Whatever mood I'm in when I get a letter, that's the kind of answer you get. In contrast to the minis, my personal opinion always governs what happens in the newsletter. If someone has treated me in a shitty manner, I am not going to ignore that and give them a lot of space in the letter. I will mention their book, because that is what my readers pay for, the information, but that's all. I'm not giving a lot of space to someone who has done me dirty. On the other hand, I am likely to go out of my way to help people who have treated me and my work with respect, those who understand my educational and historical motives. If you read a single issue of COMIX WORLD, you might see it as an ad sheet, just hype for various products, but if you've read it through the years, you know it contains information about everything that has happened in alternative comix during the period of its existence. COMIX WORLD is my book. At this date it's 387 pages long. If it is ever edited and published as a volume, I will do it myself. Cantankerous as I am, I am not going to ask any editor if I can publish my own work.

-CLAY GEERDES 1/5/82







## COMIX WORLD

COMIX WORLD 192. March 15, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo drawing by Jack D. Zastre. U. S. Subs: \$11 for 48. Ads: 5-10, query. I have a few copies of COMIX TRIP (1974) and HOLY SHIT (1981) I'll sell. \$5 pp for the pair. \$3.50pp for COMIX TRIP Alone. \$2 for HS.\* Out this month, WEIRDO 3. Preview shots next issue.\* A number of the artists who participated in that Fort Mason armory show felt ripped off. Said they had to pay \$200 for the month and got very little but the space they sat in. There certainly wasn't any continuing publicity for the month-long show and there should have been. Surprising, too, considering the people involved. With just a little stimulation, the media could have had lots of copy out of the personalities concerned.\* ROSEBUD is a new strip by Terry Boyce, whose work has appeared in COMIX WAVE 6, WEIRDO 2 and 3, and AFTERSHOCK. She's looking for a newspaper to run it. If you are interested, write her c/o COMIX WORLD.\* COMIX WAVE 7 is ready, an issue I'm proud of. Cover by Brad Foster. Interior art by Valentino, Roldo, Miller, Jim Ryan, Michael Roden, Ace Backwards. \$1.50 pp from me. All 7 issues \$7 pp. Buy them all and save the postage. My latest minicomic is the third issue of Macedonio's TALES FROM THE INSIDE. Macedonio draws stories about prison reality. 50¢/stamp.\* Bantam has novelized THE THING. Alan Dean Foster did the writing. The movie has been remade and should be more terrifying than ever. I remember the first one from my adolescence. Bantam also has Jerzy Kosinski's latest, PINBALL. If you haven't picked up on Kosinski yet, what are you waiting for? COCKPIT and STEPS are still my favorites.\* CEREBUS 35 is out. \$2 pp from Dave Sim, POB 1674, Station "C", Kitchener, Ont., Canada N2G 4R2. Expect someone to go onstage in an Aardvark costume this summer in San Diego. Bound to happen. Last year it was elves.\* CRANIUM FRENZY 2 is \$2.50 pp from Steven Willis, 6012 30th NE, Seattle, WA 98115. 7x8", 36pp. Funny stuff by an ex-collector.\* SPACE VARIMITS 3 is 50¢/stamp from Ken Fletcher, 2200 Harriet Ave S, Mpls, MN 55405. (See cover back page). -Clay



© BILL GRIFFITH.



© SPAIN.



© BASIL WOLVERTON.



© S. CLAY WILSON.



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### EL VIBORA U.S.A. SPECIAL!

As you can see from the art all around this blurb, the EL VIBORA Special is a significant anthology of American ug art. \$6 to J. M. Berenguer, Plaza Beatas 3, Barcelona, SPAIN.



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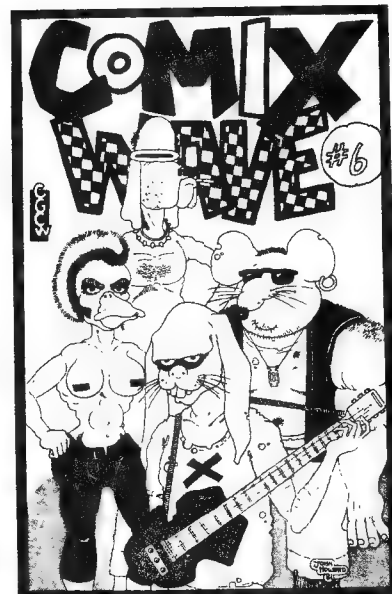


BAD GIRL ART is \$2 pp from CW. The first issue is selling well and if you want one, best get it now. #2 is in the works with a cover in by Cliff Neal, publisher of DR. WIRTHAM'S COMIX AND STORIES. Open to contributors with a warning that the book is anatomy-oriented. Artsize for BGA and COMIX WAVE is 5 1/2 x 8 1/2. I don't care what size you draw, but I have to have the 5x8 stat for publication.\* I'll be distributing the new Australian mini-comix from Minotaur. I bought a small supply when I saw how nice they were and if you folks show an interest I'll continue to import them. The first three titles are BITE SIZE C & S (see cover below), SNACK C & S and DOLFIN THE BASTARD. BITE-SIZE is a micro 32 pager. DOLFIN is 16, and SNACK is a standard mini. I'll sell all three for \$2 pp as an intro offer.\* INKSPOTS #3 is in the works down under and I'll let you know when it comes out. I understand the title is now being imported by Bud Plant.\* Walt Rodgers is publishing LUST RATIO, a mini drawn by Jim Ryan. Sounds like a winner.\* I'm not much of a comic critic, but I read some of what's written and it occurred to me the other day that lots of those who undertake to critique comics suffer from the shadow of Werthamism. You will recall that Fredric Wertham suggested a correlation between comic reading and crime in his 1953 SEDUCTION OF THE INNOCENT, and since then those who defend comics as a genre are afraid to say anything negative about certain contemporary trends for fear that they will be called censors and linked with Wertham. Well, I'm not afraid to say that I think a lot of the stuff I've seen in recent Warrens (notably 1994) and Marvels is dehumanizing rot. Anyway, the point here is if you're going to write criticism,



get it together. Know the difference between hype for the product and evaluation and criticism of that product. Ask yourself what kind of values are being promoted and why? Who stands to gain from the recent glut of womanhate on television? Who's making the big bucks off little girls' butts in tight jeans? Is superheroism really healthy for kids? Is a comic with 17 pages of junk ads really worth 60¢-\$1? Is it possible to have a moral viewpoint in a culture where mass murder becomes entertainment? If heroes and villains have the same values,

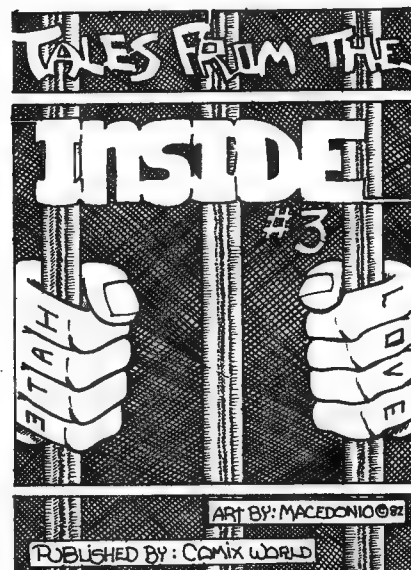
what difference does it makes who wins? Ever ask yourself why teenagers like shitty movies like FRIDAY THE 13TH? Why they like gore for its own sake? Well, I don't know about many of Wertham's shaky conclusions in SEDUCTION OF THE INNOCENT, but I read his 1960 study of violence and he was right about violence. It has increased a millionfold since then and I have a whole box of clippings that show a relationship between media and subsequent violence. So what thinkest thou? Are Clint Eastwood and S. Clay Wilson the fathers of punk? Can spaghetti westerns and mutilating pirates produce sweet dreams? Ronald Reagan and his cronies cut off the money for the poor and cannibals roam the streets. Inflation forces the poor to steal from the poor. So go to the movies and watch VICE SQUAD or BLADE RUNNER. The Beatles sang love songs; the punks sing hate songs. In my head, I hear some sing-songy intellectual saying "punk is passé," and I have to ask then who the hell are all those people I see roaming the streets with Mohawk haircuts and army fatigues? What about that spraycan army? "EAT THE RICH!" Are comic books rotting your little boy's brain or is it the valium he steals from his mother's purse? DON'T TRY TO MAKE SENSE. C.G.

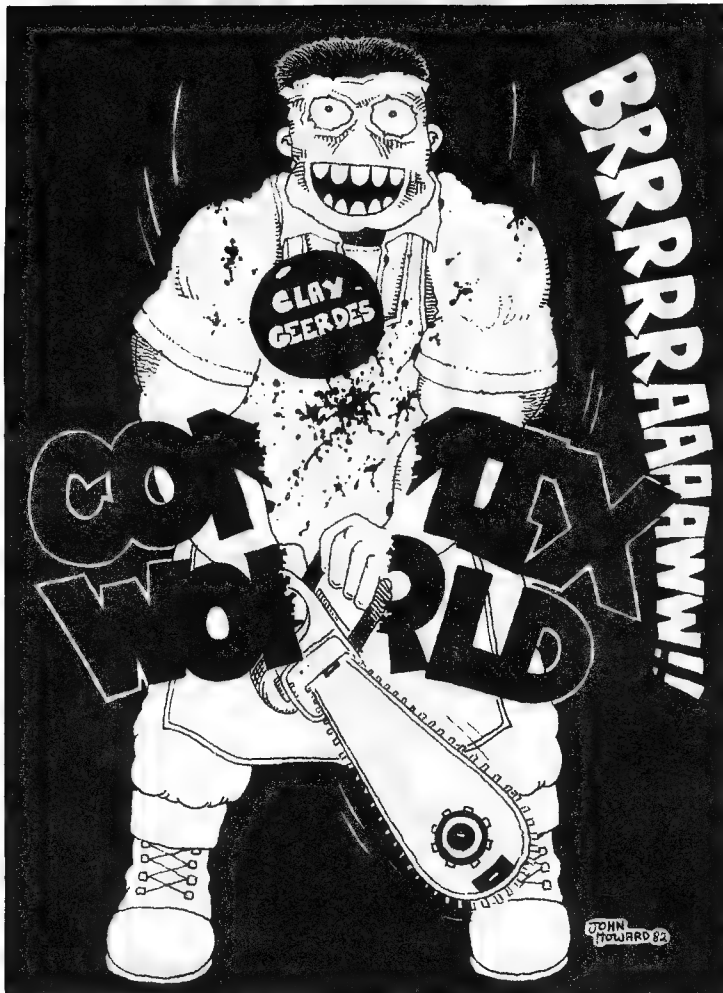


SNACK FUNNIES 2  
WITH: ROLDO - BOBBY - JACK D. ZASTRE  
BASIL HATE - F. MC TRUCK  
20 PAGES - 8 1/2 x 10 - \$1.20 FROM:  
J. LAKE - 1232 DOWNING ST.  
WINNIPEG, MANITOBA R3E 2R7  
CANADA  
(SOME COPIES OF #1 LEFT)

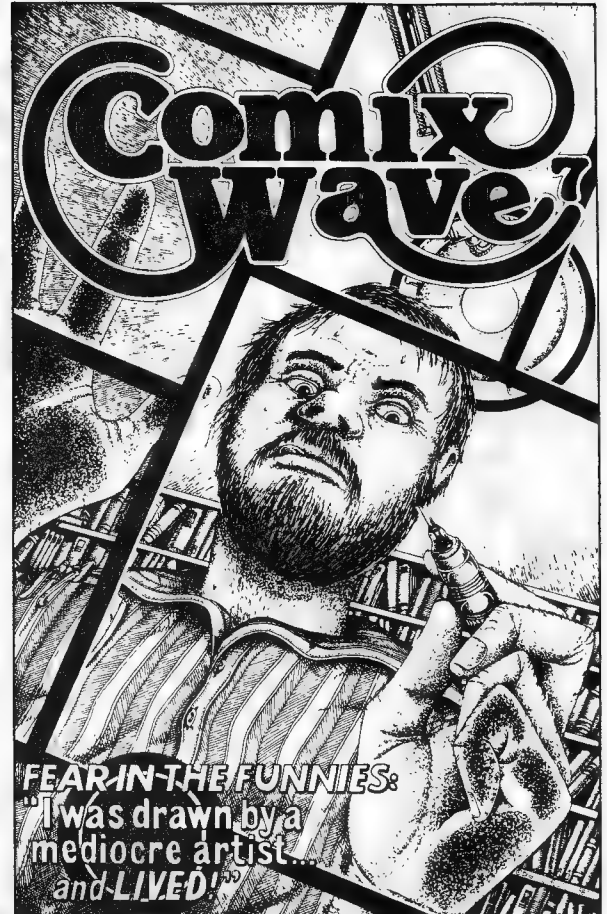
## SPACEVARMITS COMIX 3 (R) RATED 50¢

FUNNY ANIMAL SCIENCE FICTION



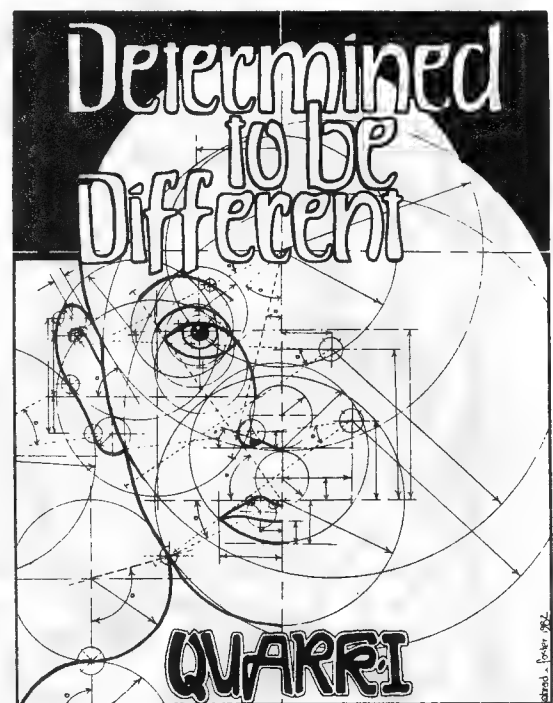


COMIX WORLD PRESENTS



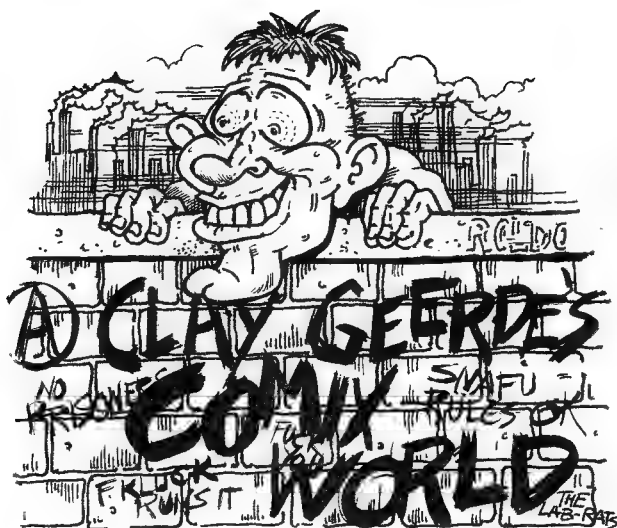
COMIX WORLD 193. March 25, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by John Howard whose most recent work appears in COMIX WAVE 6 (and psst-- his new story is coming up in #8. Out in May 1982.).\* And it's WEIRDO 4, not 3, that's out this week--To celebrate that event, Robert Crumb is coming to Berkeley. He'll be at COMICS AND COMIX, 2461 Telegraph Avenue, on Thursday evening, March 25, from 7-9 pm. I'll be there for that event and you can read about it in my next issue.\* The cover to my forthcoming anthology of mini-art, MINIVERSAL FUNNIES, is so outstanding I just couldn't wait to show it to all of you so I'm running it a full-page on the back of this issue. Brad Foster has done a superlative job of synthesizing numerous images from the minis in what has to be an excellent tribute to all who have made the newave the creative focus of the 80s. Brad designed and rendered the cover for COMIX WAVE 7 and he has recently contracted to do a coloring book for a Bay Area publisher. Below is his cover for QUARK 1 (available from Jerry Goebert, the author, 125 S. Main St., Greensburg, PA 15601. 50¢/stamp, QUARK II from COMIX WORLD, 50¢/stamp). Foster is the publisher of FEVER PITCH and #5 may be out this Summer. He lives in Texas. MINIVERSAL will be out later this year. Any of you who have participated in the COMIX WORLD MINI-SERIES and wish to make a comment on the overall scene (short and sweet, okay?) should write to me in the next couple of months. If you want to contribute to COMIX WAVE, 8's full, but there is space in 9 and 10. The artsize (not the paper size) has to be 5 1/2 x 8 1/2 if you want your art to look right in print. I suggest you get on it if you want some space. I fill the issues as the art comes in and when the space is full, that's it. Someone mentioned that COMIX WAVE was getting a little artsy, well, it's an artzine, but I do want it to head in a more humorous direction, so bear that in mind.\* Harry Onickel's MODERN DEPRESSION mag is a buck (you get two sizes of the same ish) from 1287 Cole, Birmingham, MI 48008. -Clay

Tom Brinkman says TATTOOED PAPER is \$3 from him at 4 Cranberry Drive, Islip, NY 11751. SPEWATHON and RETCHATHON are 25¢ each.\* GUTS 2 is great fun. \$1.50 pp from Steve Lafler, POB 982, Eugene, ORE 97440. Coming soon: DEATH RATTLE 5.









NEWAVE NEWAVE NEWAVE

BABYFAT 26  
WHATEVER BECAME OF..  
CITY SCENES 1

50¢/stamp each from  
COMIX WORLD.

WHATEVER and CITY  
feature the work of  
Steve Fiorilla &  
McManus & McDermott,  
a group of fine car-  
toonists you'll be  
seeing a lot more  
of. Steve did the  
drawing of the great  
John Belushi below.

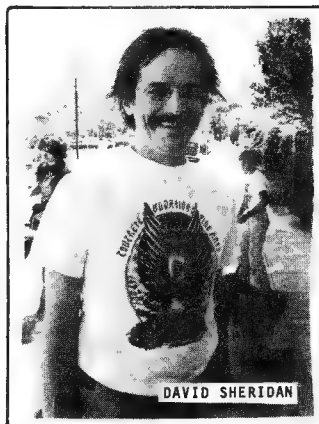


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50¢/STAMP FROM CW.  
BABYFAT 1-12 \$5.00 pp.

COMIX WORLD 194. April 5, '82  
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Roldo. Subs: \$6 for 24.

It's my unhappy task to in-  
form you that David Sheridan  
is dead. I knew Dave for  
nearly ten years and shared  
a number of joints with him  
back in the early days of  
this newsletter. I knew him  
to be a kind, humorous, soft-  
spoken man, one who smiled  
a great deal and never had  
a bad word for any of his  
contemporaries. I remember  
hanging out at his house a  
number of times when he and  
Tom Patchett were putting to-  
gether the Dealer McDope  
dealing game. I first met  
him and his Cleveland art  
school buddy, Fred Schrier,  
at The Print Mint when they  
had just completed the first  
issue of MEEF. Dave had  
been suffering from cancer.  
He'd been through the misery  
of chemotherapy treatments  
and was re-admitted to the  
hospital in late March. He  
lapsed into a coma and died  
on March 28. David would  
have been a father in a cou-  
ple of weeks.



THE NICKELETES are having  
their 10th Anniversary party  
April 10, 1982, at the Capp  
Street Center, 362 Capp Street  
in the Mission District. Long  
associated with the ug comix  
through their performances at  
the cons and parties, the Nicks  
have proven that a theatre com-  
pany can survive. Congrats to  
Denise and the gang.\* From Back  
Pocket Comics, you can get  
OFFICER BYRD, a giant mini (?)  
for 25¢/stamp. 1040 Aurora  
Ave., St. Paul, MN 55104.\* Tuck  
Petertil gets back into the  
comix game with JUMBO ZEN (2  
editions--75¢ each), and  
MXGXINE (75¢). Include SASE,  
1302 N. Wilson, Olympia, WA  
98506.\* You can see some of  
John Wozniak's work at the  
Nannygoat Hill Gallery, 1901  
Hyde Street in San Francisco.  
He and some other artists are  
having a show that will last  
until April 18.\* CRANIUM  
FRENZY 3 is \$1.25 from Steven  
Willis, 6012--30th NE, Seattle,  
WA 98115.\* RIP OFF COMIX 10  
is out and will be covered in  
my next issue.\* Third issue  
of TELEGRAPH WIRE features a  
few words on Crumb by Diana  
Schutz. 2461 Telegraph, Berk  
CA 94704 (SASE for a copy).  
CEREBUS 36 is \$2 pp from Now  
and Then Books, 103 Queen St.  
S, Kitchener, Ont., Canada.\*  
FIRST KINGDOM 15 out from Bud  
Plant... More next month.

JOHN BELUSHI

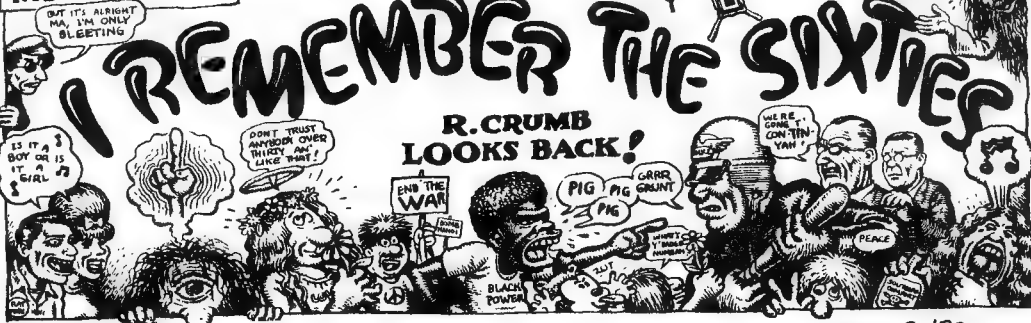
1949 - 1982



'So long, John. GIVE 'EM HELL ON THE  
OTHER SIDE!'

WEIRDO 4 COMES OUT AND CRUMB SIGNS IT-->

NOSTALGIA DEPT.

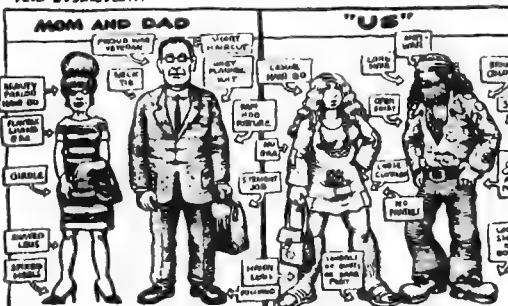


© CRUMB, '82.

R. CRUMB 3/25/82 ©clay Geerdes  
 PANELS FROM WEIRDO 4, ©R. CRUMB,  
 1982.



THE REBELLION OF THE "YOUTH CULTURE" WAS VERY SELF-CONSCIOUS AND STYLISTIC...



A LOT OF THESE MIDDLE-CLASS "DROP-OUTS" BEGAN LIVING IN THEIR OWN L.S.D.-INSPIRED FAIRY-TALE LAND, LIKE THE GIRL ON HAIGT STREET WHO WAS KNOWN ONLY AS "GINGERBREAD PRINCESS."



BY 1969 A DEMON CALLED PARANOIA STALKED THE HAIGHT... THE DRUGS GOT HARDER AND PEOPLE WERE CARRYING GUNS...RIP-OFFS, BANGERS, RAPE, COMMERCIALIZATION AND OTHER PLANNED DECEIT ED ON THE NEIGHBORHOOD...IT WAS A GRIM FUCKIN' SPECTACLE.



As you CW readers know, Robert Crumb is editing a magazine called WEIRDO, a bizarre conglomerate of comix, articles, and pictorials (the latter a la WINK and EYEFUL). #4 came out in late March and to celebrate that event Crumb came to Berkeley March 25 and spent the evening signing copies for fans. Organized by Comics & Comix (namely by Jim Buser and Tom Walton with assistance by John Barrett), the autographing party took place in LaVal's on Durant (the old Come Back In for those of you who haven't been around Berkeley for awhile). Crumb arrived at a few minutes to 7 and spent the next couple of hours learning that being a celebrity means having to sign your name a

few million times while everybody parties around you. Dressed in his sport coat and bowtie, Crumb affirmed his affiliation with the thirties. Those who know his writings on the subject know he views the thirties as the pinnacle of American civilization. After WWII, it was all downhill. He was in a good mood for the party. He laughed frequently (probably more at his inner picture of himself actually doing this trip than at anything anyone said), drank beer, ate pizza, and signed stuff he probably hasn't looked at in years. The line went on and on. Just outside the small backroom where Crumb sat, Comics and Comix had a table filled with his comix and posters and post-

cards. Just to look at it, one would think it incredible that one man had turned out so much work. THE CRUMB CHECKLIST notes just about everything Crumb has drawn as well as every minute event of his 38 years on this earth. Early in the evening, we were talking about the book, and Crumb said, "he missed a couple of my one night stands." I said Don Fiene would probably do a revised edition eventually, and Crumb said, "He'll have to, I've done several books since the first one came out." Last Gasp publisher Ron Turner showed me WEIRDO 4. In it, Crumb reminisces about the sixties (see the panels on this page). It's \$2.25 from your dealer.

-CLAY GEERDES

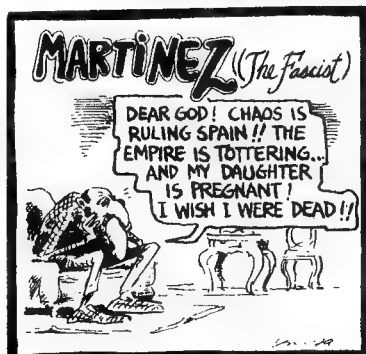




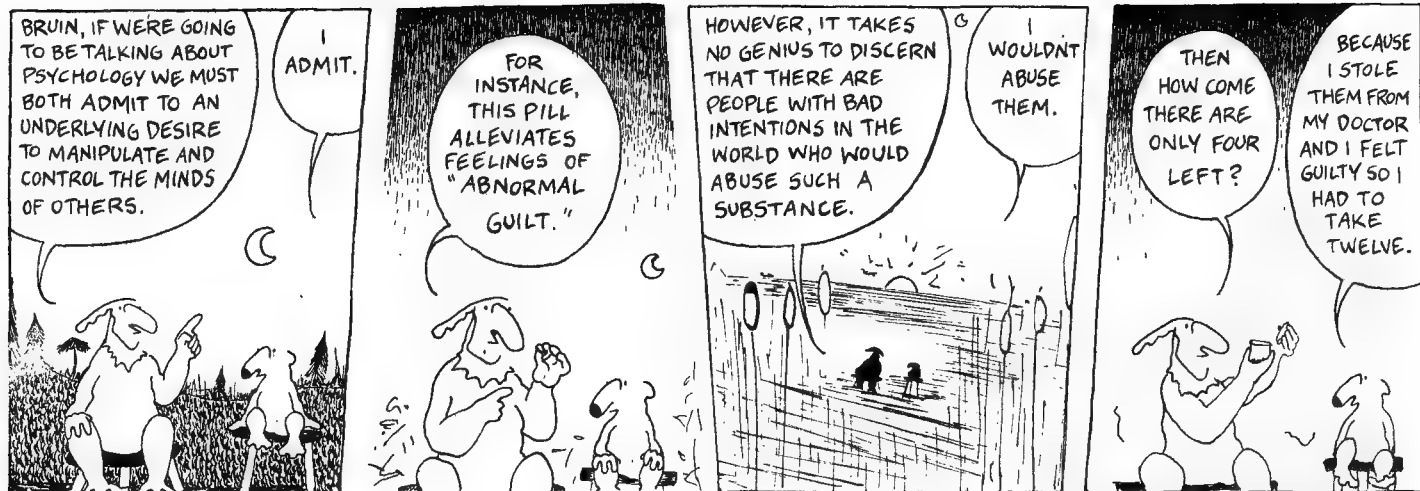
edition of selected stories from EL VIBORA. There is also talk of a book of the work of David Sheridan, but nothing definite on that one. Beerbohm organized a benefit art auction at the con with cooperation from Jim Buser, John Barrett, Bud Plant, Mark, and many others. Artists donating work included Dan O'Neill, Sergio Aragones, Robert Crumb, Bill Griffith, and Melinda Gebbie. The Crumb story (the one about the Nerds which ran in CO-EVOLUTION QUARTERLY) sold to collector-author Jay Kennedy who was in the Bay Area collecting information for his forthcoming UNDERGROUND AND NEWAVE COMICS PRICE GUIDE. Scott Shaw was in town from L. A. Scott is having a lot of fun poking fun at superheroism in D-C's CAPTAIN CARROT. He told me this year's SAN DIEGO CON will have Carl Barks, Will Eisner, and Jack Kirby as top guests (July 7-11). Yeah, Scott, but whatever happened to WILD ANIMALS? Spain, S. Clay Wilson, and Kim Deitch were at the con, really a large gathering of underground artists for what was essentially a small town Marvel Con. The stars to the kids were Steve "Howard the Duck" Gerber and Chris "X-men" Claremont. Pant. Pant. Fact is, we still need to have an underground con per se. Can't expect the guys who make their living off straight comics to do much for the ugs.\* Hey, Mike Turville is back. He drew a couple of new CHUCK CHICKEN strips a few weeks ago and let me run them here.

-Clay Geerdes

COMIX WORLD 195. April 15, 1982. ©Clay Geerdes, All Rights Reserved. Logo by Jim Ryan. Subs: \$6 for 24, \$11 for 48. U.S.A. only. All others query. Box 7081, Berkeley, CA 94707. My latest mini-comic is KEYHOLE KOMIX, art by Holman, Sergey Miller, and Howard. 50¢/stamp from CW. If you're not into the minis, you're missing a lot of fun.\* RAW 4 is really impressive. I know it's done on grant money, but it's still a blockbuster. 4 has a mix of stuff that is really unique and bizarre and stuff that we could have done without. Panel top right is from an untitled Masse story. The kiss mid-page is from Charles Burns' THE VOICE OF WALKING FLESH. RAW 4 is \$5.75 pp from 27 Greene St., NYC 10013. It contains Chapter 3 of Art Spiegelman's MAUS.\* Gilbert Shelton is back from his prolonged stay in Spain. He was signing copies of his Cat books at one of Bob Beerbohm's tables at QUAKE CON II on April 3. Said he hung out with Makoki a lot in Spain and it was no doubt out of his association with the local Spanish artists that the supplement in RIP OFF COMIX 10 evolved. Shelton said he returned to work on several projects, the first of which is the 7th issue of THE FABULOUS FURRY FREAK BROTHERS (scheduled for May). Later in the year, Rip Off plans to publish an English language

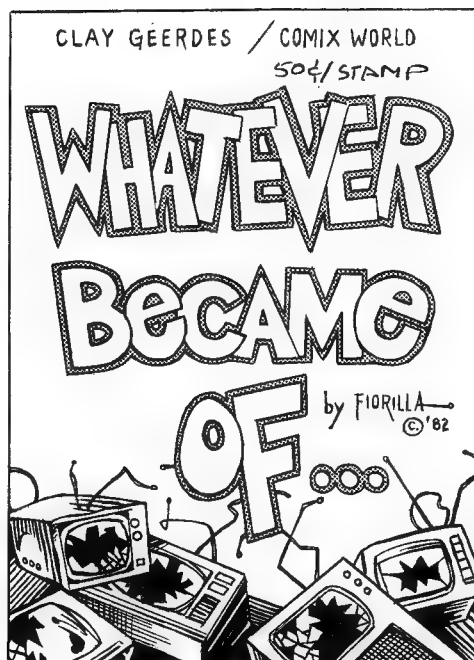


Send SASE for Catalog to:  
RIP OFF PRESS, INC.  
P.O. BOX 14158  
SAN FRANCISCO, CA  
94114



© MIKE TURVILLE, 1982

DAN TAYLOR returns. His new mini is MISC. FUNNIES. 25¢/stamp from 1833 Guntle Rd., New Lebanon, OH 45345.\* TELE-TIMES 27 is \$2 pp from Bruce Duncan, 2501 Haste St. Room 414, Berkeley, CA 94704. Has some letters from Crumb and an interview with Roger Brand. The only little mag I know which deals with the reality of Berkeley street life.\* Mark Blackney has an ug collection up for sale. Query: 5779 Calpine Dr., San Jose, CA 95123.\* David Noon sent me BIFF #2 from England.\* Marvel promoting war again with G.I. JOE. On the cover of #1, all the men have on combat gear while the single woman is wearing an orange bathing suit. Shows where their heads are at.\* March 28. David Miller and I went to San Jose in a rainstorm in a rented Mustang with a leaky front windshield. Shit-kicking music on the radio and gloomy clouds over the fairgrounds. "Who are all those people with guns?" Some guy went by me with a .357 magnum.



Markee said there was a gun show in the other building. Miller and I went the other way. To the ELVIS FAN FESTIVAL where we coughed up \$8.50 to see a lot of second-hand Presleys in cheap Western drag. Buttons, posters, stills all that necrophilia. a 300-pound mean-looking Chicano with fake sideburns. You just know he thinks everyone thinks he looks like Elvis. All of these glossy lookalikes being interviewed by the media--well, what else is there to do on a rainy Sunday? All those burned out Elvis groupies, the once blondes clustering at the lip of the stage with their instamatics at the ready as some anonymous young guy moans just like The King used to. Babyfat women in their Elvis t-shirts and I think of my sister, a one-time Elvis junkie with her trunk load of old 45s and bubblegum cards. Well, Elvis did it for them. For some, he was the only high-point in a long dreary life. Miller shoots a few shots of the cellulite brigade and we split.



© MIKE TURVILLE, 1982.



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ADULTS ONLY!  
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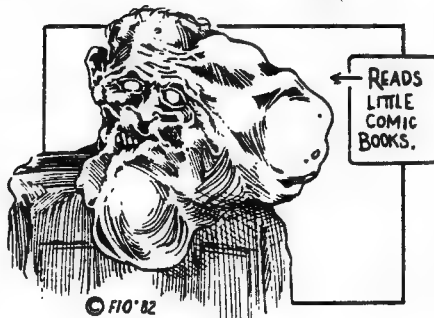
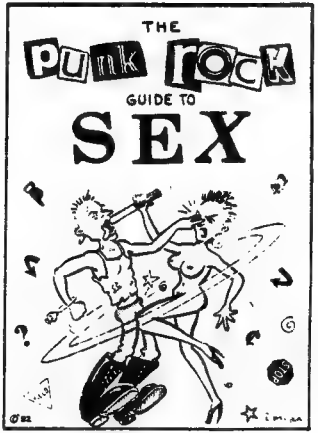
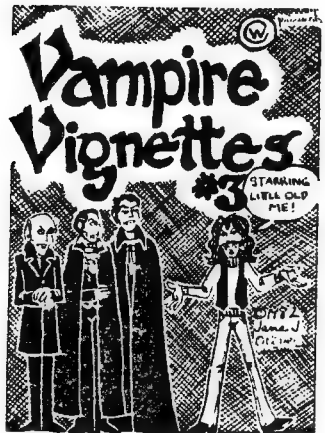
**THE COLLECTORS' GUIDE TO NEWAVE COMIX**  
1980-1981 \$2.00 P.P.

MONEY ORDERS OR CASH TO:  
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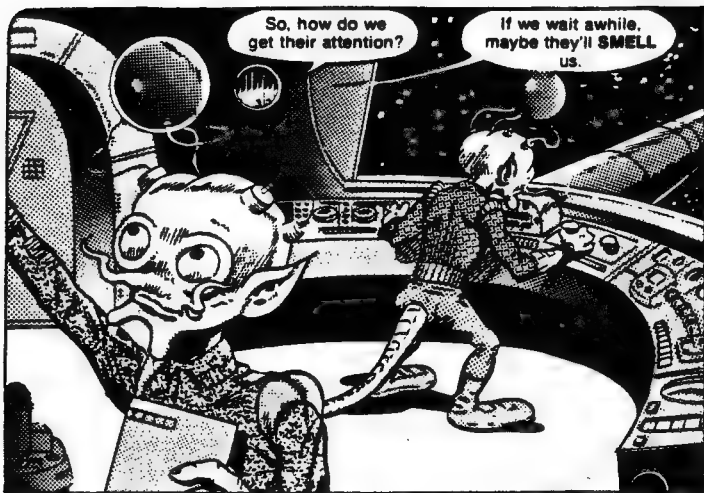
COMIX WORLD 196. © Clay Geerdes, Box 7081, Berk. 94707. All Rights Reserved. May 1, 1982. Logo by Kevin Eastman, whose story "Mail Parade" appears in COMIX WAVE 8 (now on sale, \$1.50 pp from me). Lots of newave action this month and someone asked me just what newave was and well, gee, definition time--newave is anything you want to call newave. When I talk to folks like David Miller or Brad Foster, we usually refer to the newave comix as the minis. I think these little comix are at the heart of things right now. The art varies as widely as did that of the underground back in the early seventies. ANYBODY CAN DRAW AND PUBLISH A MINI. DO ONE! DON'T WAIT FOR SOMEBODY IN NEW YORK OR L.A. OR SAN FRANCISCO TO APPROVE WHAT YOU ARE DOING--WHO THE HELL ARE THEY TO ARBITRATE TASTE? DO AS YOU PLEASE AND DRAW AS YOU PLEASE. I met Parsonavich (STONER MAN) at the Crumb autographing party back in March and I told him we needed number three. He's in college up in Arcata--Humboldt State--and he said he'd do it and he did and it's 50¢ and a stamp from CW. From down in Kentuck, T. A. Kaegin sent me KENTUCKY KOMICS 1 (50¢/stamp) and I ran these on tan paper--good rural stuff. Even the old Colonel is in there, up to his gazoo in chickens. Jane Oliver sent in VAMPIRE VIGNETTES



SAN DIEGO COMICON--  
July 8-11, 1982.  
San Diego Hotel.  
CREATION CON in S.F.  
June 26-27-HILTON.  
I'll attend both.  
C.G.





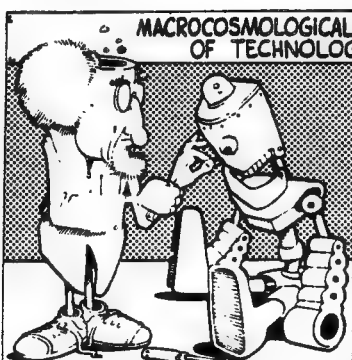


©AL SPOLIS. 1982.

3 from Guerneville where she's been hanging out with a punk band called Felix Culpa. David Miller has done a great satire on New Wave culture called THE PUNK ROCK GUIDE TO SEX (a mini from CW for 50¢) and we took on those t-v Bible-bangers who think rock and roll is "the Devil's Music" in a mini, appropriately titled DEVIL'S MUSIC (Foster, Grass Green, and others did that one up right--it's on cherry colored paper). That Winnipegger with all the names, Roldo, did the cover and a great story for COMIX WAVE 8. John Howard starts his tale "I don't Believe in Zombies" and Joe Zabel has Agent Gedon encounter a strange woman in "Charm Turned to Strangeness." The centerfold is by Tom Brinkman and the back cover is by David Miller. It's a 24 pager, digest-sized. Who was that rather dignified older man talking to those two newavers on a street corner in Havelock, Nebraska, about mid-April? That would be me telling tales of the underground and new Berkeley to Marc Myers and Clark Dissmeyer. Marc showed me his sketchbook and Clark laid some xeroxes of new stuff on me. Marc's got some time to do in high school yet; Clark is off to Minnesota.\* You're surrounded on this page by panels from WITZEND 12, one of the great fanzines of our time. \$3.50 from Bill Pearson, Box 13, Derby, CT 06418. Lots of good comic stories and not much prose in this one. It reads like a good issue of WEIRD SCIENCE. Get one.\* Jim Ryan's latest is DOPPELGANGER. \$1 from him at 102 S. Lake Ave., Albany, N Y 10228.\* NORMAL BEAN you get from Roland Trenary, 2409 23rd Ave S., Mpls, MN 55404 for \$1.50 pp. Back issues available. Nice art. Magazine style. Trenary is adapting Philip Jose Farmer's "The Stone God Awakens."\* Art from ANARCHY COMICS on show, 3160-16th St. S. F. May 4-30, '82. C.G.

## Wallace Wood

1927-1981



© Bob Stewart / ART: John Norton.



magazine-style a la EPIC, ECLIPSE, NEXUS, and it's \$3.50. The art is about 70-30, meaning 30% of that art is so sloppy I can't understand why anyone would pay a hundred a page for it. On the whole, it's a nice mag. Look for it at your local comic book oasis.\* Yesterdays protest songs are today's muzak. I just heard dylan's "Blowin' in the wind" on KABL!\* Tim Fuller never sent me a copy of HOOHA COMICS 3, but I'll plug it anyway. Nice funny animal book. \$2.25pp from Brouhaha Studio, 1718 Highland Avenue, Portsmouth, OH 45662.\* If you missed Brad Foster's FEVER PITCH 1, you'll be happy to know he's reprinted a few. \$2 from him at 4109 Pleasant Run, Irving, TX 75062.\* Couple of sharpies have counterfeited CEREBUS 1. The bogus copies are better than the originals and will probably be more collectable one day. Trouble



is you'll have to get one from an FBI agent, because they have most of them. CEREBUS 37 is out now. On sale at your local store. Dave Sim is putting together a FOOG (Friends of Ol' Gerber) portfolio to help Steve get back the duck. If he wins, will he give the duck back to Carl Barks who styled it circa 1943?

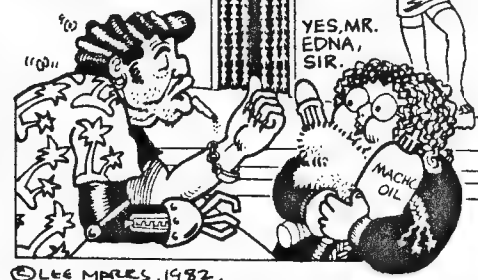
COMIX WORLD 197. May 15, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$11 for 48 in U.S.A. The latest mini-comix are SLEAZY HORROR 3 (Holman, Miller, & Fiorilla), BURNTOUT (Roldo and others), and Mia Kangas' NO RENT. All are 50¢/stamp from CW.\* Tom Brinkman still has copies of TATTOOED PAPER. \$3 from him at 4 Cranberry Drive, Islip, NY 11751.\* It was Bob Dylan who sang "There are no sing outside the Gates of Eden." It's hard to tell whether we're in or out in GATES OF EDEN. The first issue has a Kaluta cover which is pretty but has little to do with the 60s theme of the book. Inside are personal memories of the major events of the period; Spain doing a story on Chicago in '68; Mike Gilbert doing a reaction to the Kennedy assassination (which was November 22, 1963, not 24); Rick Geary reminiscing about his time in a commune; and Sharon Rudahl sharing her early adolescence.. lots of people figure in this one, including Steve Leialoha sketching out the experience of Altamont (Dec. 6, 1969). There's a lot of good nostalgia here for all you aging hippies troubled with the newave world of boys with Mohawk hairdoes and girls with crewcuts. GATES OF EDEN is



BACK IN '67, WHEN I WAS A JUNIOR AT A CERTAIN MIDWESTERN UNIVERSITY, I DECIDED, FOR REASONS OF FINANCE, TO TRY COMMUNAL LIVING. I GOT TOGETHER WITH SOME OTHER FOLKS IN THIS OLD HOUSE, FORMERLY A CARE HOME FOR LUNATICS.



O.K. KID, YA SUPPLIES IS DEDUCTED FROM YA FOIST WEEK'S PAY. REMEMBER: DA CUSTOMER IS ALLUS RIGHT.



YES, MR. EDNA, SIR.

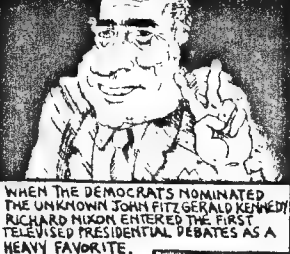
PREGNANCY WOULD HAVE MEANT EX PULSION FROM HIGH SCHOOL, FROM HOME, THE END OF HONOR SOCIETY AND CHESS TEAM...



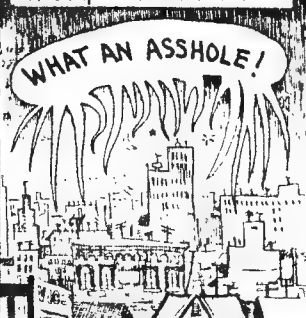
A FEW YEARS LATER, I HAD MADE IT TO N.Y.C., ON FULL SCHOLARSHIP AT ART SCHOOL, LIVING THE BOHEMIAN LIFE OF MY DREAMS...



NIXON... BEGAN HIS CAREER AS A "HAND-SOME" YOUNG CONGRESSMAN FROM CALIFORNIA... MADE HIS NAME AS A COMMIE CATCHER... DOG LOVER... HE HAD STOOD UP TO PREMIER KHRUSHCHEV IN THE KITCHEN... DEBATES IN RUSSIA... LIKE'S V.P.



HE MADE A BIG MISTAKE ALLOWING THE NATIONAL TELEVISION AUDIENCE TO ACTUALLY WATCH HIM FOR AN HOUR.



WHAT AN ASSHOLE!

WHEN THE DEMOCRATS NOMINATED THE UNKNOWN JOHN FITZGERALD KENNEDY RICHARD NIXON ENTERED THE FIRST TELEVIEWED PRESIDENTIAL DEBATES AS A HEAVY FAVORITE.

© Folbert T. Spurgeon, 1973

2861' 42081A 73 ©



EL VIBORA 27 is out. If you're missing out on this one (check out the two pages above), kick yourself or just send 5 bucks to J. M. Berenguer, Plaza Beatas No. 3, Barcelona, SPAIN. Gilbert Shelton says his company, Rip Off Press will be doing a book of EL VIBORA reprints, but no date yet.\* Bill Stout did a cover for a collection called BEATLESONGS! and some of the Beatlemaniacs are upset because he put Lennon's assassin, Chapman, in the

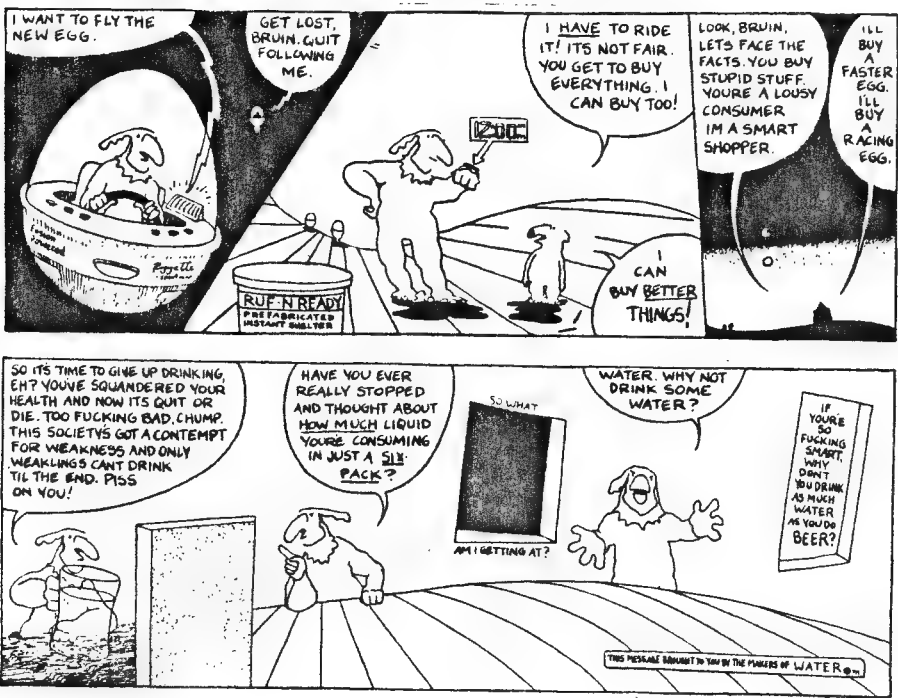
crowd. Well, he was there, wasn't he? Yes, that's Lee Marrs' Pudge on the flip side of this. She works in a massage parlor in GATES OF EDEN.\* ANTI-SOCIAL MAN is 25¢/stamp from Walt Lockley, 11994 Charter Oak Parkway, St Louis, MO 63141. A mini. And from Ben Adams, BIZARRE ESCAPADES 2. 25¢/stamp from Infinity Productions, Rt 2, Box 27, Madelia, MN 56062. See you all at Creation Con in June! CG

## 'Cockettes' Co-Founder George Harris Dies

**New York**  
George Harris, one of the first glitter rockers who was a co-founder of the Cockettes and most recently sang as Hibiscus of the rock group Hibiscus and the Screaming Violets, died Thursday, relatives said yesterday. He was 32.  
Harris died in St. Vincent's Hospital in Manhattan of pneumocystis carinii pneumonia, a disease researchers say generally occurs among members of the homosexual community.  
His mother, Ann Harris, said

she would allow the hospital to perform an autopsy on her son, who was hospitalized 10 days ago.  
Hibiscus and the Screaming Violets consisted of Harris and his three sisters, Lulu Belle, Elaine and Jayne-Anne.  
The act's most popular song was "Go Blonde." The three Screaming Violets performed the number wearing purple beehive hairstyles. Harris dressed in women's clothes.  
Harris also co-founded the Cockettes, a 1960s singing act popular in the San Francisco area, and the Angels of Light.

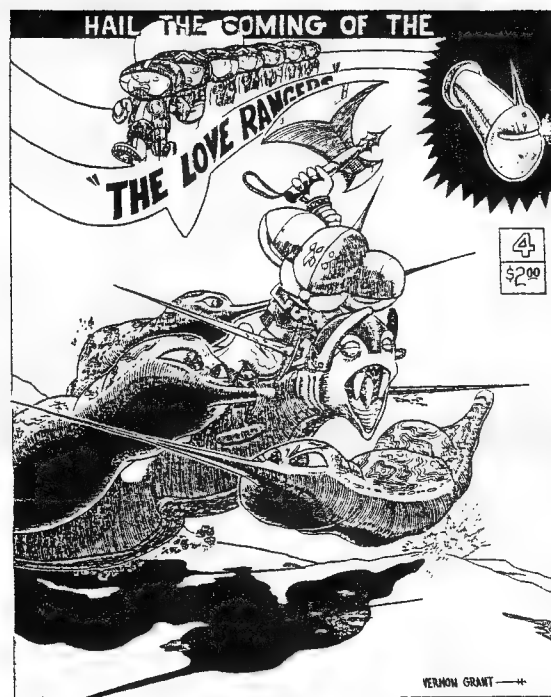
18-8-5



©Mia kangas '82

Pajamas (FOR SLEEPING IN THE CAR IN JANUARY)





COMIX WORLD 198. June 1, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$11 for 48. Logo by Jim Siergey.\* FORBIDDEN FUN is by Clark Dissmeyer. He gave me the page when I was visiting in Nebraska in April and I thought I'd share it with all of you. Clark is living in Minnesota now, jamming with Matt Feazell.\* Gilbert Shelton will be signing autographs at Comics & Comix, 2461 Telegraph, in Berkeley--Sunday, June 20, all afternoon. While you're in the store, you can pick up Book 16 of Jack Katz' FIRST KINGDOM. Katz was the first artist to do a graphic novel with epic proportions; now, of course, Marvel and lots of other companies are putting out books they call "graphic novels." Jack will be a guest at the San Diego Con (July 8-11, San Diego Hotel, POB 17066 for info.) along with Jack Kirby, Carl Barks, Hank Ketchum, & hundreds more. The week before, June 26-7, most of us will be at Creation Con in San Francisco at the Hilton. Harlan Ellison will be there.\* A couple of hits below from EL VIBORA 28. \$5 from J. M. Berenguer, Plaza de las Beatas 3, Barcelona, SPAIN.\* Artwork of the late Dave Sheridan will be on sale at Comics & Comix in Berkeley throughout the month of July. Proceeds to Dava Sheridan and her daughter, Dorothy Rae. The baby was born a week after Dave's

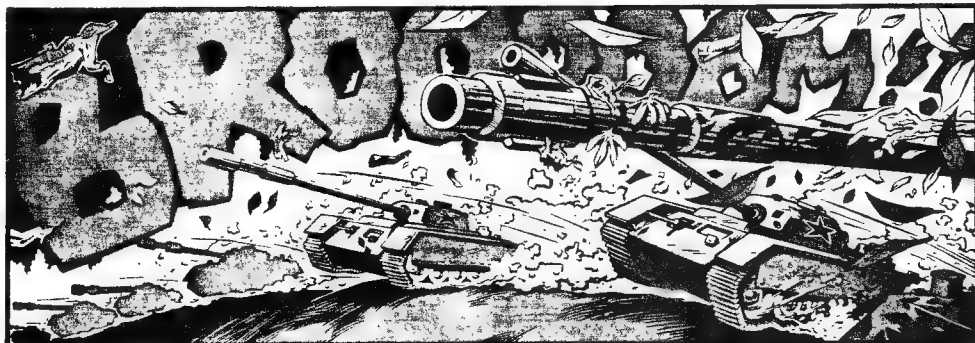


untimely death of cancer. If you would like to donate something to that art show, call Tom Walton, 415-845-4091.\* LOVE RANGERS 4 is \$2.50 pp from Vernon Grant, 131 Putnam Ave., Cambridge, MA 02139.\* WORLD OF ELZON 3, 50¢/stamp from Kenny Moran, 216-B Sherbrook, Wpg, Man, Canada R3C 2B6.\* JA8PW 3--50¢/stamp from Walt Rodgers, Box 605, Blairstown, NJ 07825.\* My new solo mini is TV misGUIDE 1. 50¢/Stamp.\* PINBALL is Jerzy Kosinski's newest novel, an ingenious mystery that takes place in the world of rock and classical music. A lot of sex and intellect. His character Gerhard Osten says rock "represented for him victory of obsession over reason, chaos over composition. By ruthlessly imposing itself upon the mass audience, rock 'n' roll was, for him, totalitarian in nature." the lead character's view of art is quoted below. C.G.

But he was not keen on devoting himself to a life of scholarly research or to teaching the classics in an American university, and he was wary of trying to be a creative artist. He believed that an individual risked being viewed as totalitarian if he was original enough to produce art, for the very act of imposing an image of the world on others demanded their approval or disapproval; it polarized people into friends and enemies, leading them to see art not in terms of its own merit but as an image of the artist. Thus, life and art necessarily became confused in the eyes of the audience, and any success the artist might have he would have to pay for with his happiness and with the happiness of those dear to him.



© EL VIBORA, 1982.





# FORBIDDEN FUN #1

March 23 1982  
HANDS OFF!



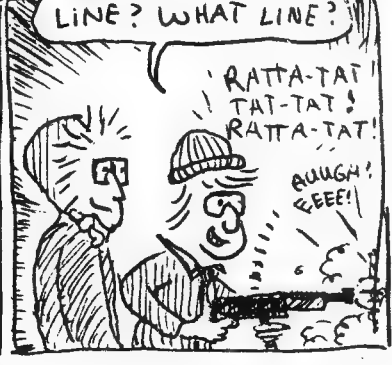
MOTORIZED MARVIN



YUM YUM COMICS

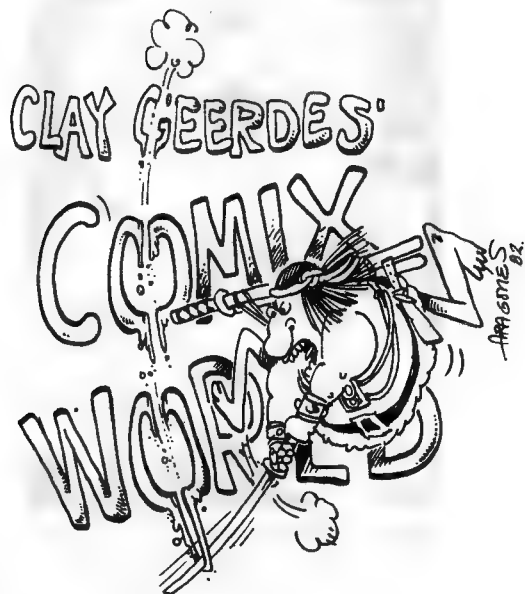


MOVIE MADNESS



QUAGG THE CANNIBAL





WEIRD JAM is a 5 1/2 x 8 8-pager and it's \$1.20 from Garry Hardman, RD 2 Sherrod Hill Rd, Edinboro, PA 16412. Garry did WEIRD THERAPY for the COMIX WORLD MINI-SERIES. He's getting married this summer and we want to wish him all the best.\* BEASTIE AND THE BOO is Jacques 1st solo mini. \$1 from him at 463 Broadway, San Francisco, CA 94133. Jacques told me he's been rejected by Crumb for not being psychotic enough. ??? Several other artists have told me the same thing. Well, looking through the first few issues of WEIRDO, it would be almost impossible to figure out what Crumb has in mind for the mag. I think he, like any editor (me, for instance), just plays it by ear. You wait to see what comes in and you run what you like and send the rest back. I heard a comment in a Berkeley comic store I liked: "There isn't anything weird about WEIRDO." Weird isn't easy to define. Different meaning for everyone. To some, you're weird if you don't eat twinkies and waterski; to others, the word refers to unusual sexual appetites. Who's to say? My latest mini-comix are Dale Oliver's LOW GRADE 6, PUNKOMIX 1 (David Miller and Par Holman), and TV MISGUIDE (all my ravings about the depravity of t-v ad-hype). Minis go for 50¢/20¢ stamp or you can be a big collector and get my convention special--100 mini-comix for \$35 (all different ones). ADULTS ONLY ON ALL UGS and NEWAVES, KIDS. SORRY! Back Pocket has two new minis out and you can get both for 50¢/stamp. THE EVERYTHING MAN #3 & INVASION OF THE BYRDIE SNATCHERS. 1040 Aurora Ave., St. Paul, MN 55104.\* Martin Ferrer, known to readers of EL VIBORA as Marti, an exquisite artist, committed suicide March 21. He had a malignant tumor. Adios, Marti, nos vemos al cielo.



When I was a kid, serials were 12-15 chapters long & you saw one chapter a week so it only took a few months to get it all. Today, the serials go on whole lifetimes and you may see Luke lose a hand before puberty only to see science replace it after. Will Han Solo ever get out of that bronzed coffin? CONAN is liable to go on this whole decade. I'm waiting for

ROCKY 26 when Stallone and Weathers square off in their electronic wheel-chairs, each with a built in Pac Man, each programmed for each uppercut or right cross. Has anyone noticed that the heroes in the megaserials are all white men? They're all regressive films. The black man gets his throat cut in CONAN just as he did in SPARTACUS. Women are window dressing. So much for the liberation movements of the sixties. Or will De Laurentis make an epic film about LOIS LANE? I can see that. Lois floundering around for a couple of hours with no Superman to catch her and tell her what color panties she's wearing. Is it possible to do a film about a woman with heroic stature? Aren't all the women in comics simply men in drag? Think of Tarzan and Jane then Sheena and Bob. Why didn't Sheena retain her feminine qualities? How come no children? That's what always bothered me about the Tarzan films. Why did Tarzan have to find a boy in the jungle? Why couldn't he and Jane have their own child? Why doesn't Lt. Uhura ever get laid? All the major male characters had love affairs... -Clay Geerdes

COMIX WORLD 199. June 15, 1982. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24, \$11 for 48. Ads: query. Plugs: two copies of your mini-comix, newave comic, or regular ug. If you're doing an adzine, I'll trade with you.\* Logo for this convention issue is by Sergio Aragonés, who will soon have his own funnybook. About time. Actually, Sergio is the main reason for you to collect the old issues of PLOP! His new character will be a humorous barbarian named GROO THE WANDERER. Says Sergio, "It will be drawn and written by me, and edited by Mark Evanier. I have been working on him since 1977, but until now I hadn't gotten a decent contract (copyright ownership, foreign rights, etc). Pacific Comics will publish GROO, starting, I understand, with a backup in STARSLEYER 4. The MAD Sergio is working on a new book of stuff, MAD MENAGERIE, and will be on REAL PEOPLE (NBC) sometime in September. Sergio did a lot of great caricatures of the guests at the banquet last year and he's likely to do it again this one (San Diego Con, July 8-11 at the San Diego Hotel). Spread around this page are some of the latest newave zines. Newave is to the 80s what ugs were to the sixties, mainly independent self-published zines containing art, writing, collagerie, and other desiderata. I've just published COMIX WAVE 9 (top right, \$1.75 pp from my box, 16 pp.). Cover artist is Par Holman. He has a two-pager inside--"The Suds Boys." Contributing writers and artists include: Steve Florilla, Valentino, Kevin B. Eastman, Jim Siergey, and Dale Oliver. I accept material for COMIX WAVE. Those participating get publicity, exposure, feedback, and a couple of copies. Average print run is 200. The small print runs of newave zines make them attractive to those collectors into uniqueness.

†  
D. MARTIN RIERA FERRER  
R.I.P.

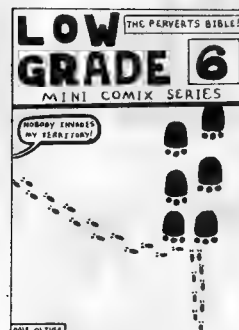
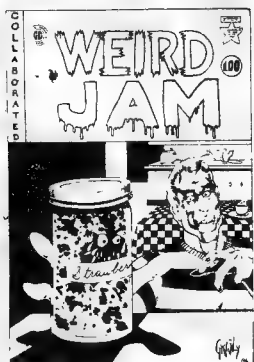
Murió el 21 de Marzo de 1982  
tras larga enfermedad.  
Sus familiares y allegados  
ruegan una oracion por su alma.

Las exequias se harán en la parroquia  
de San Isidoro, el día 23 de Marzo.

#### SUMMER 1982

CHERRY POPTART (Welz, Todd)  
COCAINE COMIX 4  
COMMIES FROM MARS 4 (Boxell)  
DEATH RATTLE 4 (Pound)  
FREAK BROTHERS 7 (Shelton)  
IT'S A DOG'S LIFE (Todd)  
LOS TEJANOS (Book/Jaxon)  
WEIRDO 5 (Crumb)  
ZIPPY CALENDAR - 1983

THE OFFICIAL UNDERGROUND AND  
NEWAVE COMICS PRICE GUIDE





# GROO

## THE WANDERER



Hi' CLAY  
This is Groo's Logo — (MARK EVANIER did the lettering)



SNAP! 3 / A FREE COMIC / PUBLISHED BY: TOOF-ARG-ON-SNAP!  
ENTIRE CONTENTS © ROLDO, BOBBY, JACK D. ZASTRE, FRANK McTRUCK,  
BASIL HATTE, & D.M. CLEARSKY / FOR A FULL CATALOGUE, SEND 50¢  
TO: 1232 DOWNING ST., WINNIPEG, R3E 2R7 CANADA.

In San Francisco, THE NICKELTETS have a new show, A TOUCH OF CAMP. \$5 at 766 Valencia, Fris and Sats at 8:30. "Anarchy in high heels" is their motto. Does this mean THE NICKS are no longer all virgins? Top right is the inside front cover of SNAFU 3, which contains the mad ravings of some Canadian cartoonists, namely, Roldo, Bobby, Jack D. Zastre, Frank McTruck, Basil Hatte, and D. M. Clearsky. A copy for \$2 pp from Roldo, 1232 Downing Street. Wpg. Man., Canada. 50¢ for their Freekluck Catalog. Roldo did the first funny Barbarian, ROLDO THE BARBARIAN. Be funny to see Roldo and Sergio jam. Roldo meets Groo.\* Ed Watson tells me CALIFORNIA COMICS 4 should be out this Summer. Be nice to see more of Ed's work. I'm a Lovetree fan. Ed will have a page in my upcoming BAD GIRL ART 2 (cover by Clifford Neal, publisher of Dr. Wirthams COMICS AND STORIES).



el VIBORA NO 29

Spread around you in a pictorial from EL VIBORA 29. Great variety of artstyles in this fine Spanish ug. Get a copy from J. M. Berenguer, Plaza Beatas No. 3, Barcelona, SPAIN. \$5 ought to cover it. EL VIBORA is to Barcelona what METAL HURLANT was to Paris in the seventies. If you don't read Spanish, what better way to learn? ANTI-SOCIAL COMICS 1 is a regular ug from Chicago. Not bad. It's \$2 from Tom Roberts, 1340 W. Farwell, Chicago, IL 60626. You'll want it for your collection for sure. To get the latest flyer from EDUCOMICS, send a 20¢ stamp to Box 40246, San Francisco, CA 94140.\* If you're in town for CREATION CON, you'll want to get over to Berkeley and check out the art at BEST of TWO WORLDS 2512 Telegraph. You'll want to walk up to 2614 and check out COMICS & COMIX, too. C.G.





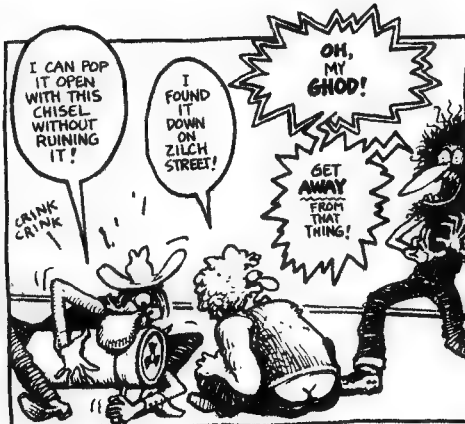
COMIX WORLD 200. July 1, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by John Edgar. Subs: \$6 for 24, \$11 for 48. Plugs: two copies of your mini-comic. Ads: query.

The Freak Brothers get "burned again" in a new story in the seventh issue of this best seller. Autographing copies of the book and drawing several hundred cats, Gilbert Shelton faced up to his new audience, mainly kids. He was surrounded by them, along with not a few of their Moms and Dads when he did a guest appearance at Berkeley's Comics and Comix on June 20. Shelton, not at all uptight around people, seemed to have a good time visiting with

people. Many of them started reading him when they were in high school back in the 60s. It was Wonder Wart-hog then. The three Freak Brothers came along in '68.\* WEIRDO 5 came out just in time for Creation Con. Inside, Terry Boyce has a sequel to her popular little pet penis story (He's the one with the little bowtie.); There is some nice work by Drew Friedman and Harry S. Robins, and Robert Crumb illustrates several songs, among them Jimi Hendrix' PURPLE HAZE. The price is up to \$2.50 but it's a nice issue.

C.G.

LET'S TAKE A POPULAR HIT FROM THE HIPPIE ERA... ALL OF US FORMER ACID-HEADS EXPERIENCE LSD FLASHBACK WHEN WE HEAR THIS PSYCHEDELIC CLASSIC BY "JIMI"....



"THE GIRL SAID "YOUNG MAN, NOW YOU BETTER RUN-- FOR YONDER COMES PAPA WITH A DOUBLE-BARRELED GUN~"



CHARTER SUBSCRIPTIONS WILL CLOSE ONE WEEK AFTER I GET THIS COPY OF SW. CHARTER SUBSCRIBERS NOT ONLY GET THEIR COPIES PPD, BUT ALSO LITTLE EXTRAS WITH EACH ISSUE. FIRST SUB. ISSUE, "AUS AGAIN" READY FOR MAILING! RODGERS BOOKS-PO BOX 605- BLAIRSTOWN, NJ-07825

June has been a busy month for me. Par and Sally Holman came in from Utah and we spent part of Friday the 25th seeing the San Francisco Fair at Moscone Center. It was the usual commercial hoopla, but we had some laughs. Watching a group of very straight citizens judge a dozen brands of French rolls had me in hysterics. I mean they were feeling this bread, looking under it and hefting it up and down like it was a lid. In part 2, they tasted it, and one Crumbesque character crammed half a loaf up against his schnoz, getting high off the aroma (I reckon)--you just knew the next taster to come along was going to get a salty hit. A little while later, some kid got an award of some kind for stacking an ice cream cone 8 1/2 inches high--there's something to brag about to the kids in Little League. Everyone seemed to be wearing an ad. Hype t-shirts everywhere and nary a blank in sight.

lavishing sarcasm on his masochistic groupies. His target on Saturday was a young man with a Mohawk hairdo. Ellison said THE THING was one of the worst movies ever made by anyone, "the kind of movie where people split open and giant pizzas come out. A lot of Italian food emerges and chokes people to death. It's a very ethnic movie." Astrology: "It's so bogus to begin with only schmucks believe in it anyway." Next issue, I'll continue this and bring you pix and stories on both Creation & San Diego. C.G.

TELEGRAPH AVENUE'S TIGHT, TUFF LITTLE MAG  
= \$1.50 =  
Vol. 3, No. 28 ————— JUNE, 1982



FEATURING - LNU SPEAKS OF STATUS-GAMES AMONG STREET PEOPLE  
"SMILEY-TIME" CARTOONS BY SPARKY & REPO - CONCERNING THE CASE OF  
WHALES...LUCIEZ & SCUDS HARVEY PEARL REVIEWS FRANK WORKS  
SENSITVE PHOTOGRAPHY BY FRANK & F-BANISE LUCIEZ & ANO R GUND  
GO AT IT...A MASHUP'S AGAIN AND ECSTASY, AN EXCHANGE OF VIEWS  
ON SEXUAL AND UNDERGROUND CARTOONING VERY INTERESTING LETTERS ETC



© Clavenger & Sons, 1982.

# ART SALE!



I'M TRYING TO CLEAN OUT  
MY CLOSET FULL OF OLD  
COMIX PAGES- AND I NEED  
**HELP!**  
ALL PAGES/STORIES ARE  
**FOR SALE!**  
CHEAP!  
ABSOLUTELY NO  
**REASONABLE**  
OFFER REFUSED!  
GOT A FAVORITE STORY?  
**BUY IT!**



PRICE BREAKS  
ON MULTI-PAGE  
STORIES.  
WHILE THEY LAST

VALENTINO

11900 OERTLEY CIR GARDENGROVE CA 92641.





COMIX WORLD 201, © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24, \$11 for 48. Logo by Larry Todd, author/illustrator of IT'S A DOG'S LIFE. Larry was present at Creation Con and he told me the story of DR. ATOMIC 7. The book will be out in a couple of years. Upper right is the splash page for VAMPIRONICA. This was done in 1973 (when CHERRY POPTART was first proposed) and is finally out from Last Gasp. Got to be one of the longest books in the making. DOG'S LIFE and CHERRY POPTART go for \$2 each. The original is in Larry Shell's collection. DOG'S LIFE is vintage Todd-style sci-fi with a lot of twists. Organleggers rip off the bodies of humans and graft their heads on the bodies of dogs, leaving the dogs to roam and scavenge in a futuristic Las Vegas. The dog stories began back in BRAIN FANTASY 2 and this book was projected for 1978. Front and back covers are paintings, both of which were on display at Creation. This book is proof that we are still getting quality comix in spite of the decrease in quantity. CHERRY POPTART is parody Archie which is cute, but lean on content. Larry Welz copies Bob Montana's style well, embellishing it with detail. He adds the sexual dimension, but does not measure up to the MAD parody



which was done by Kurtzman and Elder in the 50s--STARCHIE. Larry Todd steals the book with his VAMPIRONICA, the splash for which is reproduced in color on the back cover. I enjoyed Jay Kinney's little story about the CIA vampires.\* I spent the weekend at the San Diego Con. Monitored a panel on ugs which included: Denis Kitchen, Ron Turner, Melinda Gebbie, Kim Deitch, Dan O'Neill, George DiCaprio, Robert Williams, and Leonard Rifas (his first panel appearance). Last Gasp was the only company that had any new ugs. I've previewed two of them here and will preview a couple more next issue. Krupp has some new ones, but they didn't make it out. BOP, I'm told, will end with the first issue, the fate of a lot of magazines this decade. Some of the art drawn for BOP 2 will appear in COMIX WAVE this Fall (work by Miller and Valentino). I noticed Bill Woggan near Ron Turner's table in the dealers' room so I got them together for a photograph. Loved Bill's expression when he started thumbing through CHERRY POPTART. Woggan used to do the Katy Keene stories which appeared in many of the Archie mags in the 40s and 50s. Nearby, George DiCaprio was dealing ugs out of his two trunks. George, the editor of Cocaine Comix (#4 just out), had some bad luck this year, getting his van ripped off and burned. His office was in his van. Few old ug comix on the scene this year, though a couple of dealers were buying heavily.

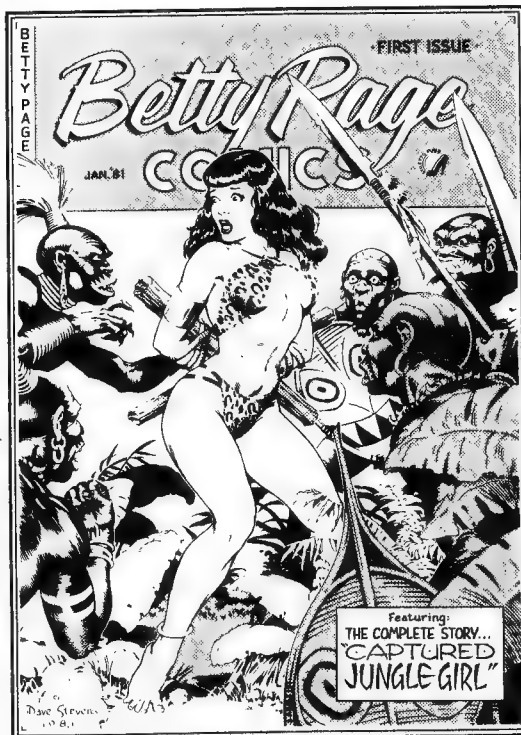


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for Marvel lately. It's over. Why? Marvel has lost the Dennis market. Got a 60¢ price tag on the comics and they're selling in liquor stores and 7-11s. Someone in the audience suggested a parallel between Ketchum's Margaret and Schulz' Lucy and Hank told him that none of his characters were anything like Schulz. He explained that all of his kids were part of a complete community, that they all had parents and acted like real kids. Schulz' characters were orphans and their philosophical expertise often made them adults in kid clothing. Ketchum lived in Switzerland for a long time. This was his first appearance at the San Diego Con. Will Eisner was on a panel, but it was mostly hype for *THE SPIRIT*, the book which is keeping Kitchen Sink afloat. Eisner didn't get into much of anything during a dry interview. He's a good speaker and a teacher at the School of Visual Arts and I would have preferred to hear him give an organized talk. A little hype is fine, but too many of the panels at the con become nothing more than advertising and it's like sitting in front of a marathon of commercials. What people want out of those who sit on panels is an idea of who they are, what kind of people they are, what it is that helped them to overcome anonymity and become someone worth listening to.



Any convention is a giant commercial, complete with star testimonials and a lot of demos. A convention is the cheapest advertising a comic company can get. The big companies get a lot of free action, because the comixstars from their best sellers can't help but hype the going product. Think on it. Movie stars get hundreds of thousands of dollars for giving testimonials for a lot of crap on television, but the best a comixstar gets for hyping the latest pop marvels is a plane ticket and a hotel room and the privilege of talking to a lot of nerds for four days. Got to hand it to those guys, particularly to their capacity for self-deception. A salesman who is hyping cars or breakfast cereals knows full well that he belongs to the company and is simply a salesman for that company, but the factory workers in the Eastern Comics Establishment have bought the hype and conned themselves into thinking they are the stars while their bosses back in New York reap the fruits of their labor from above and behind the scenes. It's all dollars and cents there. A comic book isn't great because it sells a million copies. As a matter of fact, that's adequate argument for calling it a mediocre cop-out. You sell high when you cater to the groupies; go for individualistic art, and you're only going to sell to the discriminative few. Hank Ketchum got 30 minutes at the San Diego con, a short Q and A session. At the 25 minute mark, he got the bum's rush. John Byrne was coming on and the Marvel groupies couldn't wait a few minutes. Someone should have reminded them that Hank has been doing Dennis the Menace



Robert Williams was at the Con. Sold out of his REAL HOT RODS DON'T HAVE FENDERS t-shirts. Suzanne Williams was walking around in a new t that said KILL 'EM ALL. LET GOD SORT 'EM OUT, a winged skull and knife design. Ron Turner had his beard braided and he dropped the braid between Melinda Gebbie's you know whats for a picture. She's wearing one of the hot rod t's, naturally. Actually, I'm going to run some of these pictures for you, but I have to get them half-toned and all so it will be a couple of issues from now. Save all this chit chat and you can match it up with the pix later.

THE NEW STUFF FROM COMIX WORLD:  
COMIX WAVE 9 \$1.50 pp.  
BAD GIRL ART 2 \$2.37 pp.  
FUNNY ORGANS 4 .50/stamp.  
COLOR PHOTOS \$1/stamp EACH  
(excellent shots of Crumb, Barks, Shelton, & most of your favorites.  
3 1/2 x 5" snaps)

Uncle Nasty's heros rode around in AntiGravity cars...no wheels... Uncle Nasty explained Anti-Gravity to Fred... but Fred could care less... So Uncle Nasty built an Anti-Grav device and fastened it to Fred's tricycle... That got his attention...

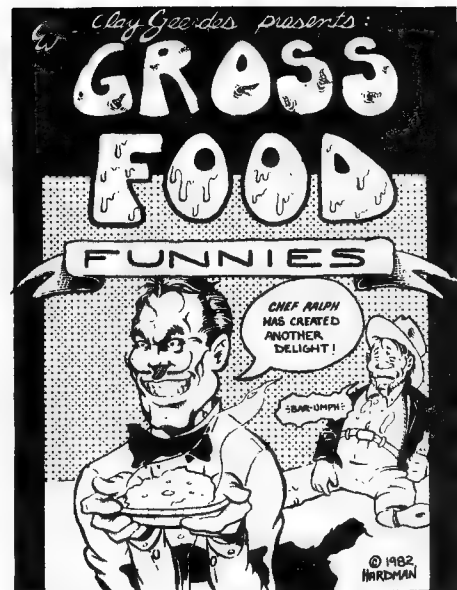


Uncle Nasty was not popular with the neighbors after that...

That's the inside front cover of *FOUR-FISTED TALES* top left. I picked one up at the convention and it should be at your local stores. Strong influence of Vaughn Bode. Nice read. *BETTY PAGE COMICS* is the inside cover of Jack Dicken's adzine. Dave Stevens drew it in Fiction House style. Someone ought to do the comic for real. It would be a great seller. Betty Page was a model for the girly magazines in the fifties. Interest in her revived when Jeff Rund published a couple of books of pin-ups from the magazines. I know Melinda Gebbie is into Page these days. She has a postcard and several paintings of Betty in her folio, one of which she did with Greg Irons at last year's con. That one features Betty and Gregor in a compromising position. Stevens really caught Betty's roundness and her naivete in his mock cover. Meanwhile, next to you on the right, you'll find Dan O'Neill's *UNCLE NASTY* and Fred guesting in Crabman's first comic *JUNIOR JACKALOPE*. Junior and Suicide Squirrel solve the mystery of those missing socks at the laundromatt in #1. Crabman does the strip regularly for the Nevada City *INDEPENDENT*. Write him there at P.O. Drawer 38, Nevada City, CA 95959. The comic is \$2.



COMIX WORLD 202. August 1, 1982.  
 © Clay Geerdes, Box 7081, Berk., 94707. All Rights Reserved. Logo by Tim Boxell, editor of COMMIES FROM MARS 4, panels from which are spread around this page. The book has a fine cover painting by John Pound. Tim and I talked about it at Creation Con. I said I thought the sex theme would probably make the book a good seller. Tim said he saw it as "intellectual social comment." I nodded. "Those tits are intellectual social comment on what?" "I did a drawing for John to paint because he was short of time. He had plenty of time to noodle around with it. He's the one who put the big—the hanging tits, and that sort of negligee outfit on her. I had sort of a slightly cracked hospital garb. The original conception was more of a pulp magazine cover. I had the Martian wearing a blue collar



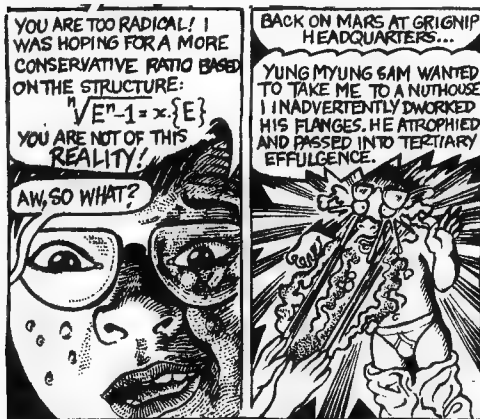
OUR TALE BEGINS ONE VELVET NIGHT LEAVING THE REMAINS OF A MEAL ON THE REMAINS OF A TABLE, THE REMAINS OF A MAN VENTURES FORTH...



COMMIES FROM MARS is a mixed bag. Some terrible clichés and simplistic art. Some new ideas and complex art. Main theme seems to involve sex between humans and Martians. Well, today we know there is no life on Mars, and from this book it would appear we have come almost no distance since Orson Well's 1938 radio broadcast. As for communism, well, the book is completely lacking in any understanding of fact or theory in this regard. The sadism and gross-out sexuality of the book far outweigh any intellectual or social content it may have (Kerri excepted). It fits into the sex and violence formula which has dominated the ugs for the past decade. \$2 from your dealer. Adults only.

outfit. It was really a man being attacked by a woman (reverse of the standard pulp theme where a bug-eyed monster or space alien would be menacing a frightened woman). CFM 4 has the Martian in jeopardy and this multiple-eyed alien will remind many of you of those poly-eyed creatures Larry Todd drew in THE AMAZING LIVER and MOBY GLEEP. Boxell gave Pound the concept but the input is mostly Pound. Tim said he may paint his own original version for comparison. Meanwhile, in the magazine you'll find all kinds of weirdness coming from both humans and Martians. Shawn Kerri sends a Martian commie to Earth to save it, but he finds it pretty decadent (mid-panels) and goes home. Rich Larson casts the Martian generals as Nazis in "Making Lovski". Gruesome little tale that is with its undercurrent of misogyny. Chad Draper's "Mixed Marriage" ends in cannibalism. Revilo's comment about never trusting small blond children hits home to everyone who has seen INVADERS FROM MARS or CLOSE ENCOUNTERS OF THE THIRD KIND. Peter Kuper's TRUE

MARTIAN ROMANCE is very funny, but has a weak ending. In Boxell's "Bye, Bye, Babies!" everyone finds the secret of terminal youth, but the human race doesn't survive. "Hall Monitors from Mars" is very bizarre. Her uni-dimensional drawing style reminds me of Rory Hayes. Some political undertones in this one. Melinda is involved in the new women's comic which may come out this year. Nice to see a page by Larry Rippee, an artist whose work I've always enjoyed.



© MELINDA GEBBIE.

© BOYCELL/LARSON

© RICH LARSON

50¢/STAMP FROM CW.





COCAINE COMIX has a zappy cover by Shawn Kerri and a lot of funny innards. It begins with a nice satire on Orson Welles by George DiCaprio and Rich Chidlaw and progresses through a number of weird and mundane dope tales. Tim Boxell tells the story of a Hollywood writer in "Nosework," casting Stoned Wolf as the lead. I enjoyed Carol Lay's "Fear of Frying" (Is that stuff TRUE??) and Greenwood's COCAINE TRAIN. Drawn by a lot of people like Scott Shaw and Carol who live in Hollywood in the heart of the beast, COCAINE mirrors that world with perhaps just a wee bit of distortion (I dunno though--I've been there and it's actually more weird just waiting for busses on corners like Vine or Western.) That's what I liked about the cover of LOVE AND ROCKETS 1. Here is a quartet of Punkettes standing around in a spotlight and in the midst of them is a woman in a blue terrycloth bathrobe with her hair up in pink curlers, spit curls as my sister always called them. That's Hollywood, those women running around in their bathrobes with their hair up. Do any of them ever take their hair DOWN? LOVE AND ROCKETS is magazine-sized, very slick and will run you \$2.95 in a comic store, but it's good stuff, dreamed up mostly by Jaime and Gilbert Hernandez. Realistic dialogue and kinky plots. Some of the stories read like forties movies without the repressive influence of the Hayes office. The top three right panels are illos from LOVE AND ROCKETS. 70 pages.\* Yes, but are there any REAL underground comix anymore, someone asked me. There is one. It happens in Ireland. Dan O'Neill gave me a copy of RESISTANCE COMICS 4. His historian friend, Sean, said the artist was IRA. He was hunted by

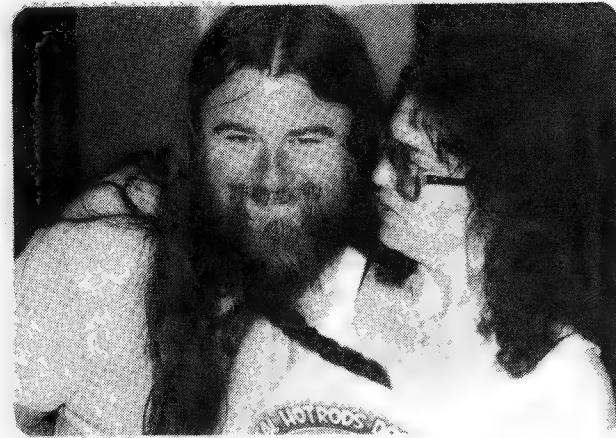


the British every time he put out an issue. Underground pre-sixties referred to activities that were truly clandestine and anti-establishment. Albert Camus and his friends who wrote for LE COMBAT in 1935, e.g., would have been executed if caught (See Simone DeBeauvoir's LES MANDARINS for an excellent novel about this period of ug resistance). Underground Comix were often political and anti-establishment circa 1969, but shifted direction in the 70s. Only a few are political in the 80s.\* THE AWFUL TRUTH COMICS 2 is \$1 from Henry Arkelian, c/o Physics Department, Stevens Institute, Hoboken, NJ 07030. Digest-sized, B/W.\* SHOCKING FEAR 1 is \$1.75 pp from Pastime Productions, Box 19818, Portland, Ore 97219. Standard ug format. Nice sexy cover.\* GUTS 3 you get for \$2 pp from Steve Lafler, POB 982, Eugene, ORE 97440. Standard ug format. Good energetic stories (see illo at right). While Todd has dogs with men's heads in his newest comic, Lafler has men with dogs' heads.\* SUBSCRIBERS: Check your address label. If the number is the same as that on this issue, it's time to renew your subscription. \$11 for another 48 (2 yrs). Those who renew right now can get the first 9 issues of COMIX WAVE MAG for \$8. C.G.

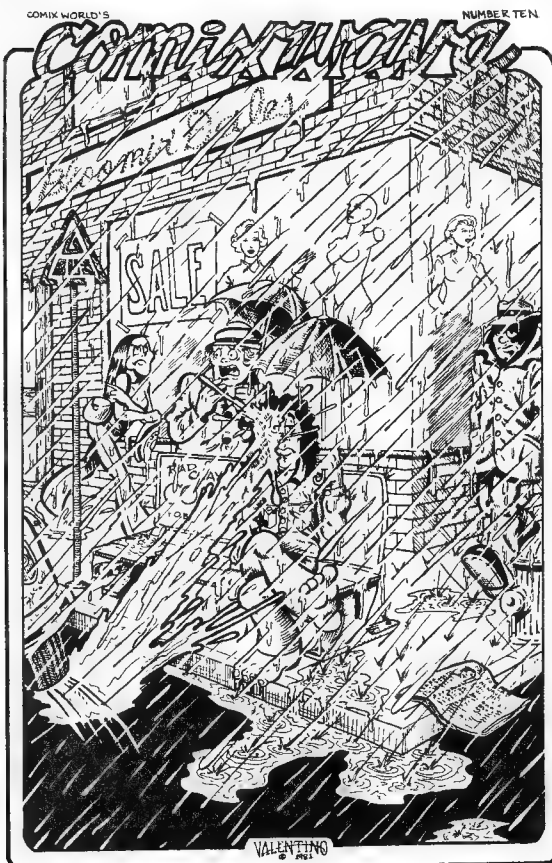
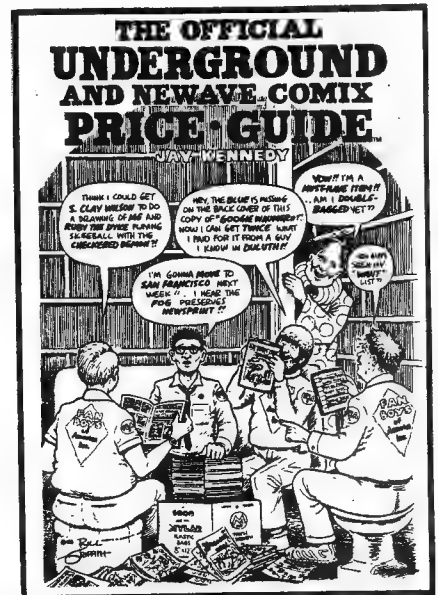
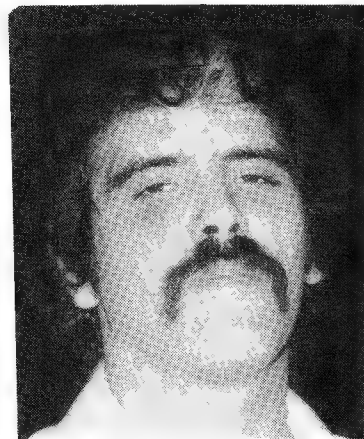
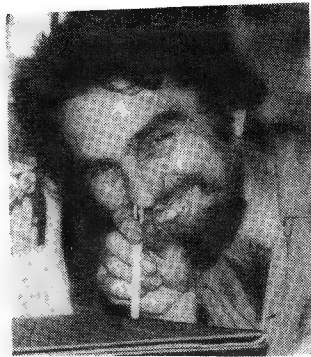


© CAROL LAY 1982





COMIX WORLD 203. August 15, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo by Scott Shaw, a versatile artist who has done work for the undergrounds (FEAR AND LAUGHTER), ground-levels (STAR\*REACH), and Newaves (BABY-FAT). Scott's mainline stuff appears in DCs CAPTAIN CARROT AND HIS AMAZING ZOO CREW, certainly today's major funny animal book. Scott gets away with some great satire on the superhero industry via his revived Super Rabbit. That was him onstage singing at the San Diego Con this Summer. You know, Scott has always done great costumes for the masquerade (Big Boy in 1980, Zippy the Pinhead in '81), but this year he outdid himself by coming in a Scott Shaw costume (or was that really Big Boy or?).\* THE OFFICIAL UNDERGROUND AND NEWAVE COMIX PRICE GUIDE should be on your stands by now. Crown will be distributing a lot of copies and I'm sure your local comic store will carry it. I'd like to hear some of your reactions to the book.\* THE BEST OF POGO (Simon & Schuster) reprints my essay on Pogo in the Underground which traces the Kelly influence on Bode, O'Neill et al.\* CEREBUS 40 on the racks. Sim preview page below right.



COMIX WAVE 10 is ready. \$1.50 pp from me. Cover by Valentino who is right above this prose. The mag features Eastman, Holman, Mike Turville, Miller, and many others. Top right is Ron Turner with his braided beard in Melinda Gebbie's t-shirt. Ron should have WEIRDO 6 out later this year. Snorting in the middle of the page is COCAINE COMIX creator George DiCaprio.\* I will attend the OMEGA CON at the Jack Tar Hotel in San Francisco this weekend and let you know the details later this summer.\* THE BIRD DOG is Joe Zabel's latest. \$1 pp from him, 185 Maple Drive, Youngstown, OH 44512.\* MAGICAL BLEND 6 is \$3.75 pp from POB 11303 San Francisco, CA 94101. All comics issue.\* DOGTOWN ZOO (60 copies printed) is \$2 from Steve Willis, Rt 1, Bx 117, McCleary, WA 98557.\* AMERICAN SPLENDOR 7 at your dealer. Review next issue.







SPiRiT creator Will Eisner had a number of inspirational things to say at this year's San Diego Con. At work on a portrait of New York City and an illustrated edition of Robert's RULES OF ORDER, Eisner is still teaching his weekly course in "Sequential art" at the School of Visual Arts. He's still involved in the justification of the form and would like to see comics considered "a valid art form equal to film." Rejection of comic art by the educational establishment has long been a motivating factor in Eisner's life. Of the current comics scene,

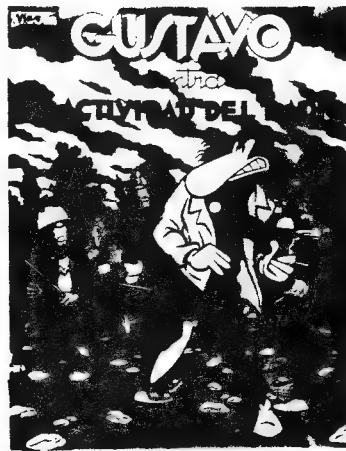
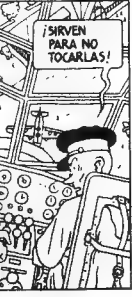
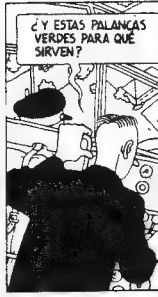
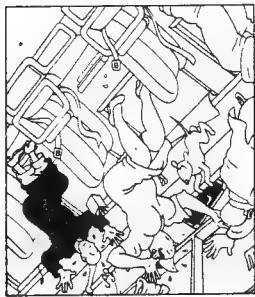
he said: "This is the best of times . . . Opportunities exist now for serious work by artists who are not only good at their craft, but who have stories they want to tell, those who want to build a self-satisfying career, not just to be a clone in some comic book house and turn out whatever character somebody else has created--it's a wonderful time. The small book publisher, the small house, the so-called alternative market is a tremendous phenomenon. If I were your age now--and I'm doing it myself--I'd grab it before it gets destroyed, because it will ultimately get filled up with some big houses pouring stuff in. . . . You have now something that was not in existence when I started. You have small publishers who are very much like the publishers to be found in France at the turn of the century, old line publishers who would discover poets who were not heard of--the writers, the Kafkas that we learned to appreciate." An idealistic statement, but one must at this point ask if indeed these small publishers are seeking out this generation's Kafkas or if they are in fact courting talent already known to and being exploited by the Eastern Comics Establishment. In the 60s, it was the artist who sought the publisher, not the other way around. Apex Novelties was an extension of Crumb, Rip Off Press of Gilbert Shelton, Krupp of Denis Kitchen. In most cases, the new companies grew out of artistic dissatisfaction. A few artists learned the publishing game, dropped their publishers and did it themselves. The first person I met in this game who actually set out to court artists and build a new business in that manner was Mike Friedrich. STAR\*REACH was the first amalgamation of over and underground artists, the first hybrid. Technically, UP FROM THE DEEP, which contained Corben's first color work for the underground, would be the first, but it was a one-shot, while STAR\*REACH had continuity. I'm a little skeptical about this being the best of times for new artists. In comparison to Eisner's early period, it's true, but for today? Actually, I don't think it's true at all. What Eisner did was start his own studio, set up his own factory system, and there were dozens of comic companies around ready to buy his product--timely, D-C, Quality, Fox, Fiction House, Creston, etc--while today, there are a handful of companies and very little space available in any of their publications for the freelancer. There are also thousands of would-be artists ranging from yuk to great trying to get in the door. It's a glutted market where the publisher has all the power and the artist is a beggar. Those artists who can and are willing to turn out the going product--space opera, pulp adventure a la RAIDERS OF THE LOST ARK, psychoneurotic superheroes--have lots of work, but those who are following their own eccentric bent, trying to develop personal styles, hanging on to their individuality are seldom published. Today's comic market is fiercely competitive and the opportunities within it exist only for a select few. I've seen a lot of nice comic art in the past few years that will never see print because it doesn't fit any existing formulae.



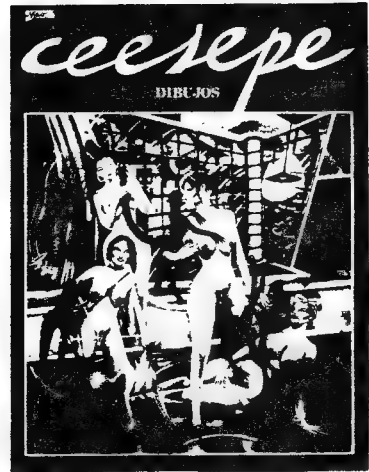
Joel Beck Lora Gilbert Shelton.



The art around this page is from EL VIBORA 30. If you're interested in the underground comix currently being published in Spain, write to J. M. Berenguer, Plaza Beatas 3, Barcelona, SPAIN. Gilbert Shelton (above right) lived in Barcelona for a couple of years and his cat strips often appear in EL VIBORA.



22x28,5 cm. 66 Pág. 400,- Ptas.



22x28,5 cm. 80 Pág. 750,- Ptas.



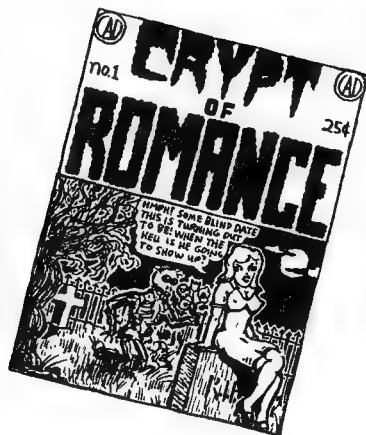
# AMERICAN MAYHEM

NUMBER ONE • A CAD COMIX • TWENTY-FIVE CENTS



# WEIRD FARMER

MOOD! FANTASY



# REAL REVENGE

No. 1 STORIES 25¢



COMIX WORLD 204. September 1, 1982. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Kevin B. Eastman, whose latest work appears in BAD GIRL ART 2 (\$2.50pp from CW) and COMIX WAVE 10 (\$1.50pp from CW). Subs: \$11 for 48. Special this month to CW readers: the first 10 issues of COMIX WAVE for \$10 pp. Photos: Suzanne Williams in Robert Williams Green Beret t-shirt. Wicked Wanda and Candy Floss onstage at the San Diego Con. The Spain illo is from SAN FRANCISCO'S APPEAL TO REASON, John Bryan's new monthly paper. Ron Turner is cartoon editor. All around you are Clark Dissmeyer mini-comix. 25¢/stamp each from him at 105 N Esther St., Fullerton, NE 68638.\* BOP 1 came out in August. Magazine-sized glossy nostalgia music mag. \$2.75 from your local store. BOP was to be a quarterly, but the word is advance sales were too low and it was cancelled.\* Tom Brinkman is doing the DAILY SNEWS. Some fully collagerie and art. SASE to him for a copy. 4 Cranberry Dr., Islip, NY 11751. Another CREATION CON in October. Details next time.

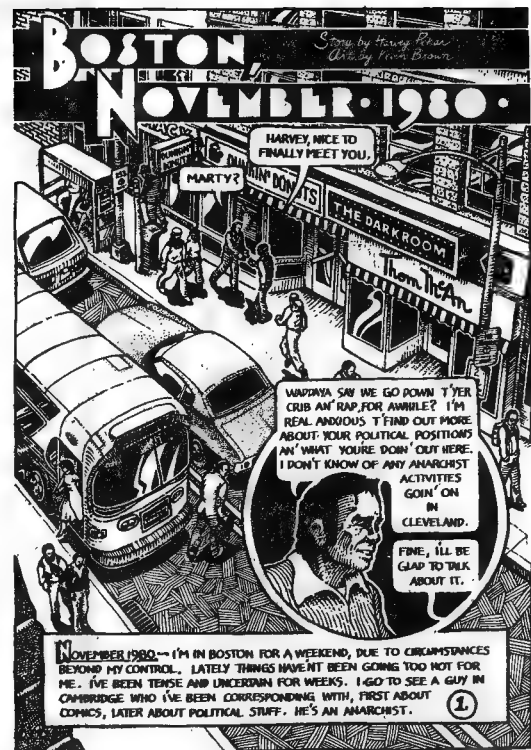
# GRIM FUTURE!

NUMBER ONE • A CAD COMIX • TWENTY-FIVE CENTS



From off the streets of Cleveland comes yet another segment of American Splendor. With the seventh installment of this title, billed as the "big divorce issue", Harvey Pekar treats us to more low-key, autobiographical musing, all the more powerful because of its understated style. Here is a curious man, with curious stories to tell--real stories about real people, slice-of-life vignettes about a drab little man in a drab little town. There are no super-heroes in Cleveland, no knock-down battles, no spaceships--instead, there's Harvey Pekar, quietly working day-to-day as a hospital clerk, collecting old jazz records and odd acquaintances in his spare time, a recluse with no ambition who wonders why he can't make it with women. This is the splendor of America, folks!

What is compelling about an old man telling bad jokes? Or about a trip to the library? Perhaps this: Pekar's characters are expressive and made of flesh and blood, and their small personal dramas are real--uncomfortably so--and occasionally brilliant with insight ("You need a community of friends, it really helps ya keep goin'. Findin' 'em though, that's sump'n' else."). Pekar himself, however, is an enigma. Sitting atop his lonely tower in Cleveland Heights, he passes judgement on a world outside himself, blames "society" for his failures with women, but blinds himself to his own idiosyncracies. In "The Day Before the Be In", Pekar details an episode in the sad decay of his first marriage--he, the perfect innocent, hot to do the Saturday morning groceries routine, but can't wait one hour for his wife to join him, does the shopping alone, and screws it up after all. This is a Saturday morning in everyone's life and these are the trivial albeit wearing frustrations that gnaw at relationships. It's hard to tell whether Pekar realizes that. Certainly, the Pekar of the printed page does not. In "A Dialogue" (with himself), beautifully illustrated by Sue Cavey, our man analyzes and rationalizes about the break-up of his second marriage, condemning wife #2 for her desire to get out of Cleveland and, ultimately, to get rid of him. But what did he have to offer, other than his own black perspective? Still, despite this self-serving lack of insight, Pekar gives us a portrait of loneliness, the despair of the singles scene, a man agonizing over the past beside a silent phone. And philosophically concludes that he'd be glad to trade growth for happiness. Right on, Harvey.



Schutz cont'd-- Pekar's life is not entirely miserable, however, and there are a few chuckles along the way--most notable in "The Maggies", a story which includes some perplexity over the liar's paradox and "a little Socrates thrown in!" "Religion" is another funny bit about a guy who's glad to get his daughters married off--one down, two to go! Pekar's wit is as subtle as his torment and always touches home.

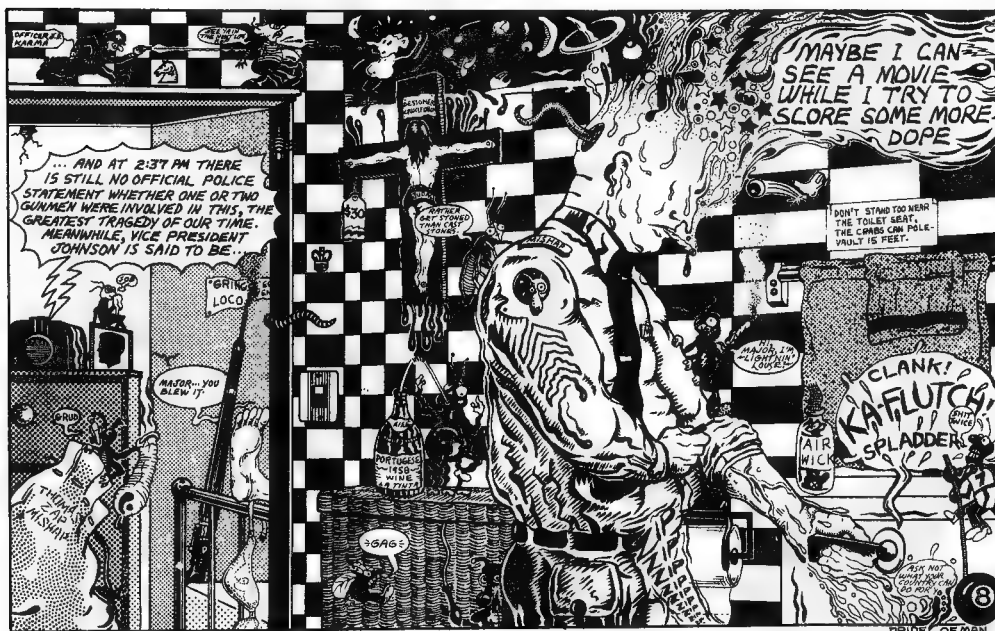
AMERICAN SPLENDOR #7 is indeed splendid in many ways. This issue features a number of fine artistic talents--from newcomers to the book like Sean Carroll and Jack Millie to regular contributors Crumb, Budgett, Dumm and Shamray--all rising to the unique challenge of Pekar's storytelling.

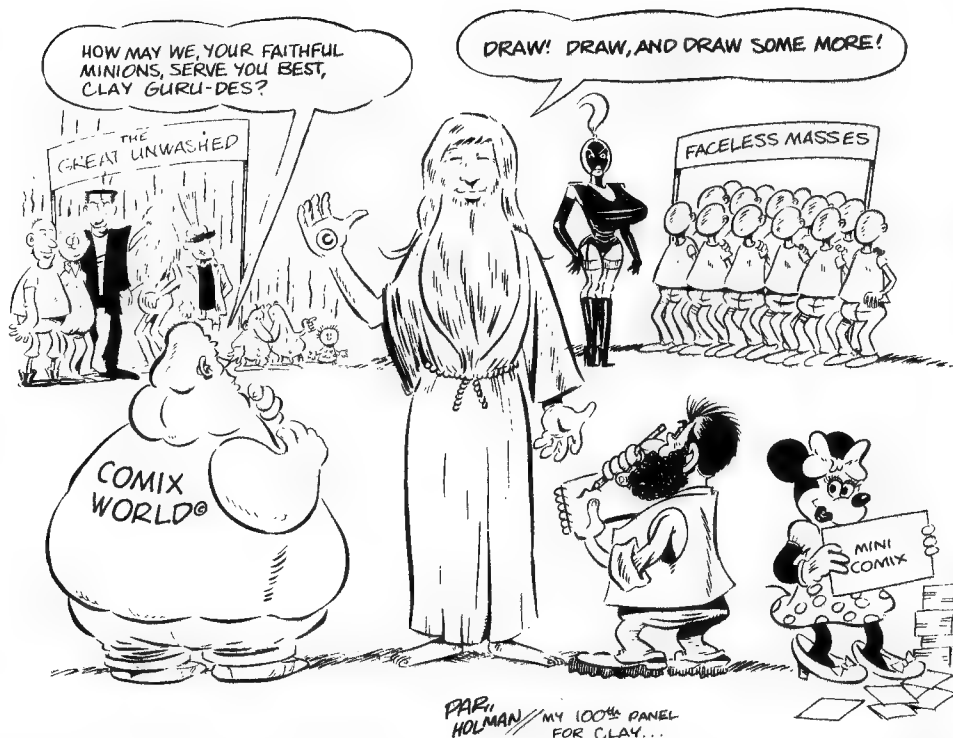
You may not want to date Harvey Pekar, but you have to admire the man for writing about life--or his view of it, anyway--in comics. This is thought-provoking everyday stuff, not escapist fantasy--a rarity in today's market. But the man behind AMERICAN SPLENDOR is still an enigma, still producing a quality comic book and living out the routines he writes about, still lonely and creative. Is this man a martyr? I don't really want to intrude on his life--but maybe it's time for Harvey Pekar to get the hell out of Cleveland and find himself some happiness.

At left, an illo by Jim Ryan from Jerry Goebert's DALLAS '63. This will be part of the upcoming MAJOR MISHAP comic book out soon. Jerry's new address is 5540 Avondale Place, Pittsburgh, PA 15206.\* CITY LIMITS GAZETTE 4 is 50¢ from Bruce Chrislip, 1562 E. Olive Way #107, Seattle, WA 98102.\* ALIEN CARNIVAL is \$1.75 from Michael Roden, 611 Garfield Ave., Milford, OH 45150.\* DREAM SEQUENCE is 50¢/29¢ post from Steven Scharff, 516 Buchanan St., Hillside, NJ 07205. BIZARRE ESCAPADES 4 25¢/stamp Ben Adams Rt 2, Bx 27, Madelia, mn 56062.

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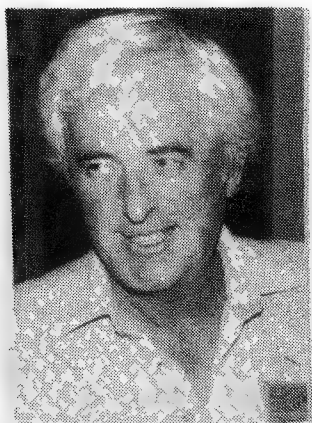




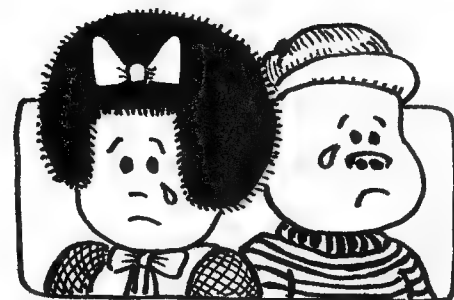
COMIX WORLD 205. September 15, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo by Par Holman, whose latest work appears in COMIX WAVE 10 (\$1.50pp from CW). Photographs of Chuck Jones, Hank Ketchum, and Carl Barks © Clay Geerdes. All were taken at the 1982 San Diego Comic Convention. Wile E. Coyote, Road Runner, and Sylvester and Tweety are © Warner Brothers, Inc. Nancy and Sluggo are © King Features Syndicate. Latest Comix World Mini-comic is Parsonavich's STONER MAN 5. 50¢/stamp from CW. Subscribe to COMIX WORLD: \$6 for 24 issues, \$11 for 48. Query re ads.

HANK KETCHUM AND DENNIS THE MENACE. Don't know about you, but I grew up with Dennis the Menace, and when I heard that Hank Ketchum had returned from Europe and would make a rare appearance at the San Diego Con, I knew I would be there to see the man and hear what he had to say. I found him to be a gentle person, a man with an easy smile, one whose answers were articulate and to the point. He told his small audience that a trip to Russia in 1959 (to try to negotiate a humor exchange which never came off) wound up in Paris where he met Art Buchwald who convinced him it would be more exciting for him to remain in Europe and draw his strip than to return to the United States. "Being a cartoonist gives you a marvelous opportunity that most other professions don't have. You can live anywhere in the world that you choose." Re Dennis: "In the very beginning, you don't know the character. He was a mischievous little kid that I was writing jokes about. I didn't know him. I knew his name, but not him. As we progressed, we began to know who this kid was and what he should or shouldn't do. We got to know his parents, how much money they were making, what kind of living, what the old man did. . . I look back at the early cartoons and I see a lot of people screaming at each other, mad at each other, Dennis doing things I'd never let him do now.

[Ketchum referred to an early Dennis gag which had the boy tying the necks of a pair of swans together and said he wouldn't do anything cruel like that now.] Now I hope that people will find a great deal of love and compassion in the feature and a lot of really good humor based on the personalities of the people involved." Ketchum praised his writers and said few cartoonists could survive in the field over a long period without them. His current single panel goes back to his early freelance days when he sold to COLLIER'S and NEW YORKER. Today, he wants to repeat some of his early gags, the ones few people saw because they were printed before the strip had a wide audience. He's now living in California.



Without a doubt, Carl Barks has had more attention and praise as a person in the past few years than he had in his entire career as a practicing cartoonist, but his artwork has always been widely known and loved. His stories are still being reprinted and he has probably been in print longer than any of his contemporaries.



1906 Ernie Bushmiller 1982

Stamford, Conn.

Cartoonist Ernie Bushmiller, creator of the comic strip "Nancy," died yesterday at the age of 76.

For more than 40 years, Bushmiller recounted the exploits of Sluggo, Aunt Fritz and Nancy, a little girl with black eyes and a red bow.

He studied art in his native New York and started his career as a copy boy at the old New York World, where he did illustrations.

Jim Carlson, a longtime associate, said assistants had helped Bushmiller produce the strip recently. He would not say whether they planned to continue it.

"Bushmiller understood the role of the strip," Carlson said. "It had no deep meaning. It was purely to entertain." Associated Press

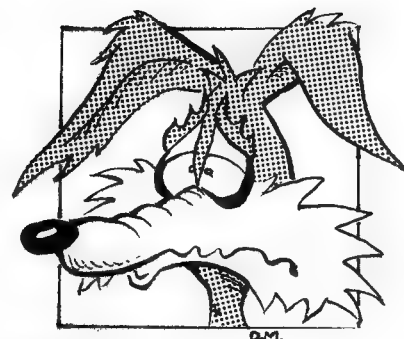


# CHUCK JONES

All characters come from within yourself. Lurking within everybody is a certain amount of Daffy Duck. Hopefully, some of Bugs Bunny, since that's who you'd like to be. Pepe Le Pew represents the way I always wanted to be with girls and never had the courage to be. Life is comprised of mistakes and humor is built on mistakes.

-Chuck Jones  
July 10, 1982

It would be hard to imagine any contemporary cartoonist or animator who had not been influenced by men



OUTRAGER COM.



with Leon Schlesinger over the budget. The black and white cartoons of the time were six minute song plugs, filler between the features. Everything in them from trees to furniture was animated for its own sake and the plots were thin. Bosco was Warner's version of Disney's Mickey Mouse. The success of Disney's first series of color cartoons, the Silly Symphonies, stimulated an entirely new view of the possibilities of animation. Warner's set up a new unit in 1935. The main people in it were Chuck Jones, Tex Avery, and Bob Clampett. No more song filler for these guys. They jammed stories, created new gags, and established the animated cartoon as an art form. When Disney went into full-length animated films beginning with SNOW WHITE AND THE SEVEN DWARFS in 1937-38, Warner Brothers took the lead with the short cartoon. Chuck Jones became a director in the late thirties when Frank Tashlin left Warner's (Tashlin did those great Fox and Crow cartoons for Columbia.). His first cartoon was THE NIGHT WATCHMAN. Jones, as Leonard Maltin points out in OF MICE AND MAGIC, liked to deal with small, quiet characters and their relation to a somewhat forbidding environment. There is a Disney cuteness to cartoons like DOG GONE MODERN, NAUGHTY BUT MICE, and CURIOUS PUPPY which tends to attract the sentimentalists and repel the cynics. It was Jones who made the most use of classical music in the cartoons, who was always moving them away from their lowbrow beginnings. Disney, of course

showed the way in his strange 1940 FANTASIA.

Speaking at the 1982 San Diego Con, Jones enlightened his motives re animation and his theory of comedy. "Most villains are losers and most comedians are losers." Coyote is his own worst enemy. The Road Runner never gets involved, never says more than "Beep! Beep!" ROAD RUNNER began as a parody of chase films, but grew into one of the most popular cartoons of the 50s. "The difference between Coyote and Bugs Bunny is Coyote never wins. He's out to get a bird that wouldn't even make a good meal." Like Sylvester after Tweety. In an aside, Jones mentioned that the little bird that died at the beginning of POLTERGEIST was named Tweety and the family name was Freelang. When Friz Freleng, long a director at Warner's, heard about this he drew Sylvester weeping over a



©WARNER COMM. 1982.

tiny coffin containing Tweety and sent it to Spielberg. (Par Holman has redrawn it here.) Jones noted the influence of the cartoons on the new run of space films (DUCK DODGERS OF THE 24 1/2 CENTURY on CLOSE ENCOUNTERS OF THE THIRD KIND). A few more comments: "When you're making your character, decide whether you're dealing with a clown or an actor."

"Clowns best shown in circuses because they wear funny costumes. It's not the way they move that makes them funny, it's the way they look."

"People often call our stuff realistic, which is absurd. Nobody's ever seen a rabbit that looked like Bugs Bunny."

"The only place you can get the money to do full animation now is England."

-Clay Geerdes



COMIX WORLD 206. October 1, 1982. © Clay Geerdes Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Terry Boyce, whose latest work appears in WEIRDO 6 (out this month--review next issue).\* A sub to COMIX WORLD is \$11 for two years.\* I am interested in hearing reactions about the recently published UG AND NEWAVE PRICE GUIDE. I'll run various comments in a future issue of CW. The book is available at comic stores (and through Crown book outlets). Prices listed are not as inflated as many of us anticipated; actually, some of the quotes are much lower. I don't know of any Plymell ZAPS that will sell for \$140. Aside from the type-size (too small), the book is well produced. Nice color section of all the major ugs. Good photo screens. As a reference book, it's first-rate. Now you can look up a book or an artist and find all what's what with little strain. Jay Kennedy has done a fine research job.\* Sandy Cutler's collection is up for sale. He wants to sell it all to someone who will come and deal with him personally. You can contact him at 132 Pine Hill Avenue, Johnston, Rhode Island 02919.\* PAPER CUTS is slightly late, but Anthony Smith assures me it will be out very soon. It will be \$2.50 pp from him, 1414 Lynnview Dr., Houston, TX 77055. He intends selling some of his extensive ug collection to finance subsequent issues.\* **WHATEVER HAPPENED TO TIMOTHY LEARY?** is a book by John Bryan that you might not see in your local bookstore. Cover is a panel by the late Willy Murphy. You can order a copy directly from John Bryan, 495 Ellis Street, No. 237, San Francisco, CA 94102.\* Ron Turner is cartoon editor for John Bryan's new paper **APPEAL TO REASON**. Issues #3 and 5 have full-size Crumb stories as centerfolds. These are the first printings of stories that later

appear in WEIRDO. The issues are available from me for \$1.75 pp. Mailed first-class in a manila envelope.\* Jamie Alder, recently moved to California, has three new pubs--**TALES TOO TOUGH FOR T-V 4** is \$75¢/stamp; **INDUSTRIAL TOILET PAPER 1** is \$2.25/.54 post, and #2 is \$1.50/.37 post. Art by Alder, Foster, Miller, Valentino, Mike Hill, et al. From Jamie at 800 Adams, #25, Davis, CA 95616.\* The newest editions to the COMIX WORLD MINI-SERIES are: **WEIRD NUN** (edited by Jim Ryan), **LITTLE BOOK OF BIG TITS 4** (me and R. C. Harvey), **COMIX STRIP** (Harvey), **HOW TO DRAW A WONDER GIRL** (how to do it by R. C. Harvey), **STONER MAN 5** (Parsonavich), **DANCE OF DEATH 5** (Jane Oliver and Dave Miller), **DICKHEAD 1** (funny sex by Clark Dissmeyer and Par Holman), **SLEAZY HORROR 4** (Piorilla et al), and **WORK FORCE 2** (Howard).

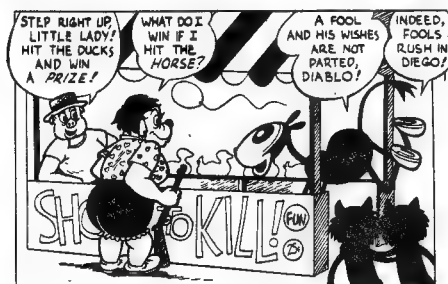


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COMIX WORLD minis are 50¢/stamp from CW; \$5 a dozen; \$35 a hundred.\* **40' BELOW** is 75¢/stamp from Free Kluck, Box 177, STA F, Wpg, Man., Canada. Ask for the catalog.\* **Kenny Moran** has **LIL ELZONIAN 1 & 2** in a single mini for 50¢/stamp. 2168 Sherbrook St., Wpg, Man, Canada R3C 2B6.\* **ACTION ARCHITECT 1** is 50¢/stamp from Matt Feazell, 2886 James Ave S, #202, Minn. MN 55408.\* **Jim Ryan** has an 8-pager, **DILATION** and **DOPPELGANGER** (\$1 for both from him at 102 S. Lake Ave., Albany, NY 12208.\* **HALLOWEEN #2** is 50¢/stamp from Michael Roden, 611 Garfield, Milford, OH 45150 GFT INTO NEWAVE NOW.



**CAPTAIN SAUCER** is the hero of a 20-page newave zine drawn by Doug Holverson. The first are still available from him for 75¢/.71 postage. ea. RR 1, Soldier, IA 51572. Doug has also done a mini-comic, **FEAR OF WOMEN**. It's a dime and a stamp.\* **Phil Yeh's** latest is **THE MAGIC GUMBALL MACHINE & CO.** \$7.95 from Fragments West, 3908 E. 4th St., Long Beach, CA 90814.\* **BABYFAT 27** and **PAGAN COMIX 1** you get for 50¢/stamp each from CW. Yes, there was a **BABYFAT 23** and it was a solo by Wayne Gibson. **BABYFAT** is still open to cartoons about anything from anyone. 5x7" artwork. stat preferred. I need some weird items for **FRIED BRAINS 7** and **BABYFAT 28**.\* **Dave Sim**, creator of **CEREBUS THE AARDVARK** will be in Berkeley Thursday, October 21, 1982; he'll do a signing at Comics & Comix that afternoon. The latest **CEREBUS** is #41 and the back-up story features **Arn Saba's NELL THE HORSE**, an old favorite I haven't seen around for awhile. That's **Nell** just above **Harv's WONDER GIRL**.\* **Ron Turner** says the **Bodé** book, **JUNKWAFFEL 5** is due in print this week. Also on that run will be a movie tie-in comic book drawn by **Kim Deitch**. Details next issue.\* **Jerry 2** out this month. See Jane's ad above. Stay high. C.G.



A STRIP TEASE IN REVERSE

Recent raids throughout the country have seen the Obscene Publications squad pushing deeper into the grey areas of underground comix, drugs literature and soft porn. ANDREW TYLER investigates...

## BRITAIN'S CREEPING CENSORSHIP

# THIS IS GETTING BEYOND A JOKE

IN A RECENT article, author Michael Moorcock called it "the erosion of liberty". Under Thatcherism, he complained, and particularly in the midst of post-Falklands fever, "strongly authoritarian and conservative elements in our society" are at last being given the long leash they crave and are going to work on easy UK targets — "chiefly black youth but, in general, the area of so-called victimless crime".

The particular affront he highlighted was the prosecution of his own Manchester publishers, Dave Britton and Michael Butterworth.

Having suffered 40 to 50 raids in less than ten years, usually resulting in the destruction of seized material but never a charge, the pair were finally driven to temporary liquidation last year.

The most massive and co-ordinated assault came in October 1980 when two of Britton's shops, plus the offices of his publishing firm — jointly run with Butterworth — were raided. This time Britton came to trial under the Obscene Publications Act. The charge, which took 19 months to reach court, was storing and selling materials likely to deprave and corrupt.

A jury found him guilty. He served almost three weeks of a 28-day sentence before emerging, as Moorcock put it, shorn of hair, one and a half stones lighter and "in a very shaken condition".

His partner Butterworth is also due to come to trial, possibly before magistrates. He believes,

perhaps optimistically, that he will receive something less than jail.

The campaign against Britton and Butterworth worries Moorcock not only because his own bread and butter is threatened but because these were not hardcore Soho spivs but publishers and sellers in the almost reputable underground tradition. They published original works of some merit (Heathcote Williams, Paul Amelmann, William Burroughs, Harlan Ellison) and generally dealt in radical literature, periodicals, general fiction, SF, American comics, posters, records, badges and similar paraphernalia. They also sold soft core porn, without which the business would have long ago gone down the pan.

Britton and Butterworth became a target for establishment headbutts soon after James Anderton, Manchester's zealous chief constable, came on the job in 1978.

Anderton would have noted that Britton's Orbit Books and then Books Chain Ltd were hangouts for numerous unorthodox youth — or, in the estimation of Butterworth, "the shops were at the very front of whatever street level rock wave was happening".

Butterworth joins Moorcock in sensing "an erosion into personal choice areas. Before," he says, "it was hardcore. Now it's the criminalising of soft core and from there it could go into books or films of literary merit."

In Moorcock's piece, printed in the August 6 issue of *Time Out* (it was done ostensibly for the *Guardian* but they backed out due, he suspects, to a case of jitters), he asked: "How long will it be before the excellent political bookshop Grass Roots, a stone's throw from Britton's premises, finds itself threatened? This shop carries a large stock of lesbian and homosexual fiction and non-fiction."

The answer was — not very

long. Grass Roots, we learn, has been raided and deprived of its drug-related books: how to spot, grow, produce, and the dangers and pleasures therein involved.

Britton himself has been raided yet again. One of his shops was liberated of its 'girlie' magazines the very morning he was released from Strangeways. Some of this stock has been returned. Most has been destroyed. The usual pattern.

IT IS accumulative events of this sort that have drained the business of its sap. Now other publishers and distributors of a similar caste might well begin to wonder whether they too are ready to feel the stick.

On July 13 half a dozen members of London's Obscene Publications squad launched themselves upon the Kensal Road office and warehouse of Knockabout Comics / Hassle Free Press, a business run by Tony Bennett (no relation) and his wife Carol.

The pair turn a living largely on their possession of the UK licensing rights to Gilbert Shelton's *Furry Freak Bros* and *Fat Freddy's Cat* comic strips which survive, and nicely, from the '50s.

The Bennetts also publish their own titles — again mostly comics — and import and distribute direct to 200 stores more comic and book material centring largely on sex, drugs,

paranoia and social criticism. In younger fanzine circles the Bennetts are not infrequently held to be contemptible old hippie buffoons. Yet they remain the only major comic house in the country and offer work to numerous young artists.

The July 13 raid took them utterly by surprise. (They later discovered that the other half of the Obscene squad were simultaneously raiding the Islington headquarters of Airlift Books from whom they took drug-related titles.)

There was a worker called Dave in the Kensal Road Knockabout premises when the Obscene detachment called. Dave reports that he'd just arrived back at the office "when these geezers were walking up the stairs, obviously pigs. They pulled out a card and said, 'Scotland Yard Obscene Publications'. Then we waited around for the warrant to arrive and having phoned our solicitor let them get on with it."

The whole affair, he says, was not in the Gestapo stamping boot style but done with extreme English politeness; an overpowering, disorientating mode that somehow belied the fact that their 'visitors' were removing thousands of copies of more than 100 titles worth about £10,000.

BENNETT BEGAN in business in 1966. He says he can't ever remember a raid of this magnitude "on a bookshop or outlet selling drug related or seditious material or whatever".

He suspects that behind the episode is either a Home Office directive ordering a tightening up or, perhaps, machinations by a right wing MP "with a certain amount of influence". He has someone in mind but is fearful of mentioning his name. The water is that cold.

Superintendent Kruger of the Obscene Publications squad confirms for us that the spur "certainly came from that level", but more than that he was not permitted to say. Papers relating to both Airlift and Knockabout are now before the Director of Public Prosecutions. It is his decision how the affair will proceed.

"If they decide to prosecute," says Bennett, "they'll probably go for a forfeiture in front of magistrates. (This carries no

penalty other than the loss of the 'offensive' material.) Another option is a Section 2 indictment under the Obscene Act, which is a jury trial — which we would like because there you've got the 12 people who are least likely to convict anybody on what you should or should not read. It's much harder to convince a magistrate that books are OK."

A third DPP alternative is a common law charge in the area of corruption of public morals — but Bennett's prediction is that "we'll get them all back and it'll just be a pain in the arse and we'll then try to sue the police for loss of business."

He fears, however, there could be more vexatious raids. Their intention, he says, "would be to try and stop us doing it, to frighten us off. I think the Obscene Publication squad themselves have no interest one way or the other but there are people who think this sort of thing is eroding the fabric of society or whatever."

"Our impression is that the climate is getting tougher. Where Mary Whitehouse was sort of a lone figure with the Festival of Light, there's a whole lot more people now offering support."

The tendency, typically, is more pronounced in America where, under Reaganism, the Furry Freaks as well as more substantial works have been banned in certain States. Libraries are being forced to curb their intake and in Texas they are having formal book burnings. The situation has so alarmed the Authors' Guild they have called a special congress.

"The British would be a bit more reserved," says Bennett, "but I think the same thing is happening here. We weren't particularly worried about it before the bust but now it falls into place."

PUBLISHERS and booksellers can have material prosecuted on the basis of title alone. Those who bring charges can refuse to read the material if they think it might tend to deprave and corrupt them.

"In this way they have brought to court a title called *Fun In Bed*, which turned out to be a book of games for sick children, and another called *Rape Around Our Coast*, which was about soil erosion... and made themselves look very silly, I imagine."

There was also, he claims, a directive circulated by Customs to all officers in all ports saying: even though *Inside Linda Lovelace* has been acquitted in court, it doesn't mean we shouldn't stop it coming into the country.

Bennett has already written to Customs asking whether he might be permitted to bring in a particular title. The answer was "we don't know: try and see". He has contemplated writing to the Obscene branch asking for directions on drug-related books but knows the answer will be the same.

The limits shift according to inconstant public tastes or, more particularly, to the tastes of powerful cliques within the ruling circle.

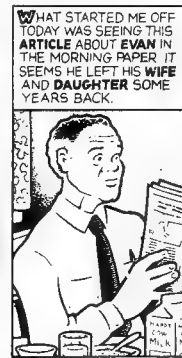
Bennett, Britton, Butterworth, Airlift, Grass Roots, Anti Nowhere League (whose 'So What' B-side is being prosecuted on September 13 before Bromley magistrates) won't get a clear answer because that would let them off the hook. As Moorcock told us: "I feel threatened as an individual; in terms of Thatcherism and Falklands glory and all that. I'm not paranoid. I just feel that what was achieved in the '60s in terms of liberalisation, which was basically fuck-all anyway, is coming to be eroded."

He insists the time for complacency is over. Lawyers must wake up to back-door censorship and biased interpretation of law. And the public must wake up to the implications of the new crop of prosecutions.



Hunt Emerson

THANKS TO DAVID NOON FOR THESE CLIPPINGS RE NEO-BLENOSISM. C.G.



Is this what they want to stamp out? From the Jerry Mack strip by Howard Cruse in Gay Comix No. 2 — part of £10,000 worth of material raided from Knockabout Comix

## Bill Outlawing 'Head Shops' Sent to Brown

Sent to the governor was a long-fought bill to abolish the so-called head shops that prospered with the recreational drug explosion of the 1960s and '70s. Final passage came on a 31-to-0 Senate vote. If signed by Brown, it would take effect next year.

Sponsors, mainly parents, police and prosecutors, said that the counter-culture stores mocked anti-drug laws and gave impressionable youngsters reason to doubt the government was serious in its efforts to discourage drug use and possession.

KINGSTON MP Norman Lamont has lashed out at a 'disgusting' new children's comic.

The Industry Minister has complained to the Home Office after he heard the 85 pence comic, *The Collected Adventures of the Fabulous Furry Freak*

Brothers', was on sale to youngsters in the borough.

The strip cartoon comic, apparently American in origin and published by an obscure, Soho-based group called Hassle Free Press, features tales of drug abuse, sex and violence.

One of the strips tells the tale of Little Orphan Amphetamine, a 14 year-old runaway who is raped by a gang of San Francisco drug pushers.

Mr Lamont, who earlier this year complained about the 'Penguin Book of Political Comics' which features a guide on how to make petrol bombs and grenades for use in riot situations, is furious that the comic is freely available to Kingston teenagers.

He said: 'Having looked at the magazine myself I was horrified at the contents and can quite understand my constituents' concern.'

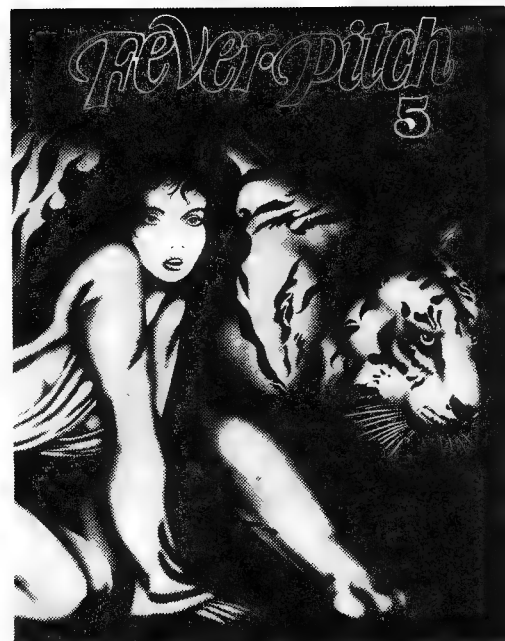
'I am deeply disturbed that magazines of this sort should be freely available to children and teenagers.'

'I have drawn this particular publication to the attention of Home Office Ministers and hope that steps will be taken immediately to withdraw it from the market.'

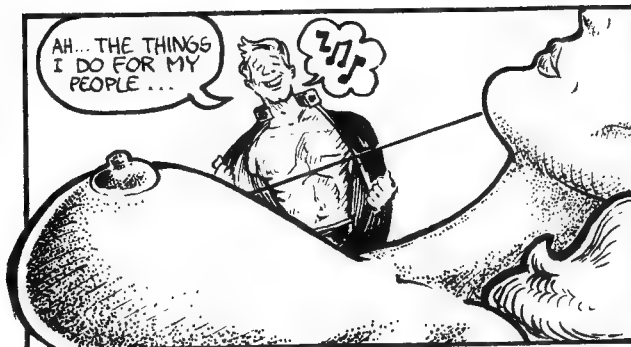
SIGNS AROUND BERKELEY  
SAY DEC 31, 1982, BUT  
'HEAD SHOPS' ONLY CAUSING  
TO SELL DOPE PARRHENALIA.

## MP lashes drugs and sex kids comic strip



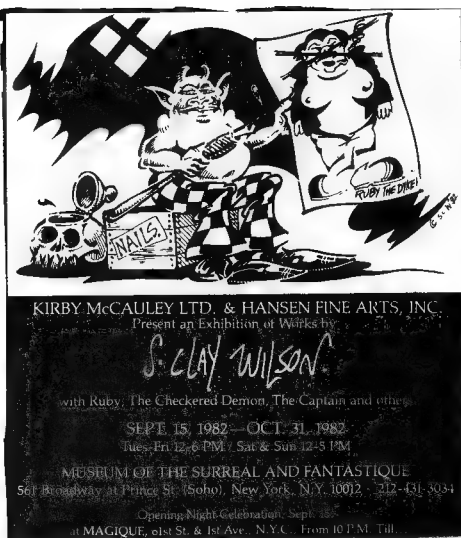


COMIX WORLD 207, October 15, 1982. © Clay Geerdes, Fox 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$11 for 48 in U.S.A. COMIX WAVE 11 is out. See cover on p. 2. My latest minis are: Mike Hill's **SUBLIMINAL LOBOTOMY**, Jane Oliver's **PAGAN COMIX 1**, Grass Green's **HMM! 1**, Geo Kochell's **TOO TENSE TOONS 1**, **FRIED BRAINS 7** (Foster and Parsonavich), **BABYFAT 28** (Green & others), **TALES FROM THE INSIDE 6** and **7** by Garcia, and Parsonavich's **STONER MAN 5** and **6**. The minis are \$5 a dozen this month or the usual 50¢/stamp each.\* In Bruce Duncan's **TELE-TIMES 29**, Mike Hill and David Miller are interviewed. \$2.50 from Bruce, Berkeley Inn, Rm 414, 2501 Haste, Berkeley, CA 94704.



**FEVER PITCH 5** is \$4 from Brad Foster, 4109 Pleasant Run, Irving, TX 75062. It's hot as you can see from the Holman, Miller, and Heike artwork around you. Foster did the wraparound cover.\* Also from Foster, a 16 page hard-core comic, **RUDE-TCONS. \$3 pp. YOU MUST INCLUDE AN AGE STATEMENT** for Foster's Books. Adults only. He has two issues of **GOODIES** at \$1 each pp.\* Steve Willis has three new ones out: **PACEMAKER DEFECT** (\$1 pp), **GIMMIE COMICS 1** (not to be confused with Leonard Rifas' **GIMME**), and an **UNTITLED FOLIO**. **GIMMIE** is 75¢ and the folio is \$1.50. 1121 W. Jackson, Olympia, WA 93502. I'll run Steve's comments on the **PX GUIDE** next issue.\* **EVERYTHING MAN 5** is 25¢/stamp from Back Pocket, 1040 Aurora Av, St. Paul, MN 55104.\* **SPUD & ERNIE 2** is 25¢/stamp from Matt or Steve, 3557 Idaho Av, N Crystal, MN 55427.\* **NORDICC FUNNIES 1** is \$2 pp from Kenny Moran (Cash or MO, no checks), 216-B Sherbrook St., Wpg., Man., Canada R3E 2B6.\* **EL VIBORA 32-33** (double summer issue) in from Spain. Info: write to J. M. Berenguer, Plaza Beatas 3, Barcelona, Spain.\* **CEREBUS 42** in your local store. See and meet Dave Sim at Comics & Comix, 2461 Telegraph in Berkeley, Oct 21, 1982.\* **DEPRAVED COMIX** (truly named 32 page ug with 2 color cover) is \$3 pp from New Wave Publications, POB 1187, Woodhaven, N Y 11421. Some great panels. Not for the squeamish.\* I'll be at **CREATION CON**, Oct 30-31 at the **CATHEDRAL HILL HOTEL** in San Francisco (Van Ness & Geary. C.G.





THE OFFICIAL UNDERGROUND AND NEWAVE  
COMIX PRICE GUIDE.

#### A review by Richard Kay

Jay Kennedy has certainly put together the price guide that ug collectors have all been waiting for. The first impression is of a sturdy, well-bound and well-printed book; then one realizes that this handsome book will be uncomfortable to use because the print size has been reduced to the squint-or-magnify level. Convenient use is also impeded by a 20-page photo insert that awkwardly divides the main listings between PLAYSTOCKER #2 and #3. Better design would have placed the insert more functionally at the end of the main catalog.

These physical inconveniences are annoying but not crucial. The main issue is how good a guide this is to current prices for underground comics. Paging through, the initial impression was favorable. Really costly items were few: I counted only 173 priced over \$25—less than 7% of the total. The most costly noted were \$600 for Bode's DAS KAMPE and for Wilson's TWENTY DRAWINGS. But appearances are deceiving. When I tried to find out what I have actually paid for 22 second-hand comix in the last 12 months, it emerged that the GUIDE prices were a whopping 30% higher! (Naturally, I allowed discounts off GUIDE price for less than mint condition.) Perhaps I have a shrewd nose for bargains, but nonetheless this does reflect the advertised prices of three major dealers, and therefore suggests that the GUIDE prices are inflated almost a third above the going market price. Whether this will in turn inflate asking prices remains to be seen, but by all means "Caveat emptor!"

Prices aside, the collector looks to a list such as this for guidance as to what is out there to be collected. Kennedy lists 2532 items, 209 of which are segregated as "ground-level comix." This constitutes a 150% increase over the 1000-plus titles listed in Wiener's 1979 CHECKLIST. Most of the new additions are newave minis, but strange to say, Kennedy omits some 75 items to be found in Wiener. Most of the items that Wiener had categorized as "miscellaneous" (books, magazines, fanzines), but Kennedy does not seem to have been systematic in his weeding and in his introduction offers no explanation of his principles. I would

rather that he listed all underground (and groundlevel) collectibles in one single alphabetical series, and then indicated by annotation his view of each item's status, as he does now for the questionable items he includes. (Some fugitive items still have eluded him, e.g. CATFISH SUPER DELUX COMIX #1, 1970.)

Wiener's work still remains valuable for its attempt to provide cover illustrations for all undergrounds; Kennedy's selection of covers is chiefly decorative, although the ones scattered throughout the text of the catalog are useful for finding your way through the alphabet without a magnifying glass.

The feature articles are, like the illustrations, a pleasant bonus. In future, it would be valuable to include a feature on earlier checklists, with some indication of their historic function and continuing usefulness: e.g., ARTSY-PARTSY FUNNIES, the checklists of Kirch, Loudin, Wiener, and the incomparable resource that is COMIX WORLD #1-200.

The best I've saved for last. The greatest value of this book lies in its careful descriptions, and particularly in its detailed indications of the distinctive differences between various printings of the same item. This service alone should make it indispensable for dealers and collectors; the latter will also be well served by the thorough analysis of each issue's artists, whose complete works can be ascertained via the indices. Jay Kennedy deserves our thanks for this considerable advance beyond earlier bibliographies and our encouragement to improve successive issues of the PRICE GUIDE.

Richard Kay is a Professor of History. He teaches at the University of Kansas in Lawrence.

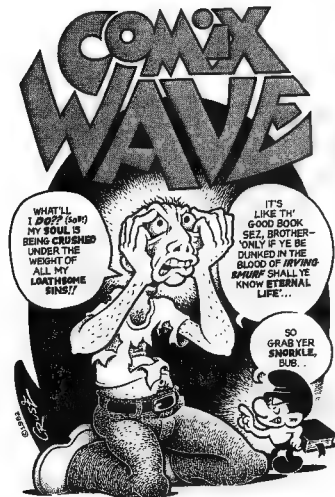
"... Blown away by the amount of detail in each listing. Although sometimes I think there is a bit too much, such as his listing all the color stocks on minis like the CW line. I might do a mini and with a print run of 100 get 100 different color stocks to see how he handles that! I can't really say how it is as a price-guide, I never really looked at any prices, but as a reference book, it is outstanding! And the artist index is worth its weight in gold, checking back to see what all my favorites have been involved in. Haven't had much time to really track down everyone, but already some surprises, like finding out Jane Oliver pubbed a title called SLICK COMIX in '74." —Brad Foster.

"The GUIDE is generally a very useful reference work. Reflecting its original intent, its strength is as an underground guide, not as a price guide. The prices are too high on a few, just right on a few more, but low to very low on most. This is clearly the weakest aspect of the book. Furthermore, I feel that future editions should draw distinctions between the underground and the newave publications and separate them into two different sections. While the two areas do overlap a bit, they are still markedly different in format, content, quality and collectibility. Since most of the underground collectors I know disdain the newaves, save for a few artists, the GUIDE would become a much more useful tool for collecting if this distinction were made." —Bruce Semans 9/23



"...Although not complete, it supplies much needed Bibliographical information on ugs. It reminded me of your first list in Estren's HISTORY OF UNDERGROUND COMICS. What an aid that list became. Later it was replaced by Shelby Kirch's CHECKLIST. A good adjunct bibliography was in ARTSY PARTSY FUNNIES. Then came THE CHECKLIST OF UNDERGROUND COMIX from Archival Press, I believe. A great list on piss-poor paper with many useful/useless photographs of UG comic covers. Useful because there were so many; useless because the photographs were often so poor. And now we have the Kennedy Guide. (Wait a minute, how could I forget Don Fiene's excellent R. CRUMB CHECKLIST OF WORK AND CRITICISM: WITH A BIOGRAPHICAL SUPPLEMENT AND A FULL SET OF INDEXES? Which is also the winner in the longest title category. This is truly a benchmark in underground comix bibliography.) My only real criticism of the UNDERGROUND PRICE GUIDE is the lack of more cover photos. Especially of the rarer comix. Nevermind, it is a welcome reference tool and has filled in several gaps for me." —Jack Webb 9-29

"As a person who is actually LISTED in the guide (Bless, you, Jay), what can I say? The Guide is a good listing of artists and books. The fact that newave books are listed is an accomplishment. My question is, should newave comix be considered a separate comix genre, or a second generation underground?" —Steve Scharff 9-28



COMIX WAVE 11. \$1.50 pp from CW



COMIX WORLD 208. November 1, 1982, © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Mike Hill. Those mini, SUBLIMINAL LOBOTOMY, is available from CW for 50¢/stamp. Mike has a page in COMIX WAVE 11. He lives in PA. Subs: \$11 for 48. New minis: HISTORY OF DRAG IN COMICS 1 and TOO-TENSE TOONS 1. 50¢/stamp each from CW. TOONS is George Kochell's newwave debut.\* Michael Roden has MONSTER COMIX 1 ready. \$2.25 pp from him, 611 Garfield, Milford OHIO. 8 1/2 x 1, 16 pp.\* Three new ones from Freekluck up in Canada: WIRED TALES, SNAFU 4, and TOO TWISTED TALES 1 (\$2.25pp each, Box 2306, Wpg. Man., Canada R3C 4A6. See covers on back.\* ROCK HORROR is a 32pp pulpzine comic, neo-E-C, \$2.25 pp from Howski Studios, POB 804, Langhorne, PA 19047.\* Scott McGregor's DIP COMICS is available in your local comic store. 32pp, standard ug. Nice. Some similarity to AMERICAN SPLENDOR. Review next issue.\* Pacific Comics is producing some very nice books. I just picked up Sergio Aragones first GROO THE BARBARIAN. Glad to see Sergio with his own book. No one deserves it more. Anyone who hasn't seen Stevens' ROCKETEER, well, just hide your head in shame. Beautiful artwork and a good period adventure story. It started as a back-up in STARSAYER.\* Next issue Diana Schutz writes about Sims and his Cerebus & Clark Dissmeyer talks about the Minnesota Con. -Clay Geerdes

you 10 copies and your original art back. I prefer that you get into doing your own after that first mini. That's the whole point of newwave, doing your own. Some people prefer to have me do the minis for them. There are good reasons. They want to play the game with us, but they have no instant printing shop in their town. Or they have one, but they just can't get into the production end of the minis. Fine. If I like the comix, I go on running them. If I don't like them, I say so.

Now a lot of people are still not clear about newwave. The point is that we are getting the comix out. We're not into censorship or criticism. If you think you're ready to put something into print, that's fine with me. We'll get it out there. If someone writes you and tells you what a piece of shit your book is, you've learned something. Maybe. I'm not all that sure about that either, given the personal nature of people's attitudes re comix. You might not even crack a smile over some of the things that break me up.

Newave is an on-going learning experience. People who get into the minis learn how to submit art for publication. They get a few little comix to pass around. These get read and praised or ridiculed. You get feedback. Somebody besides your brother or your closest pal reacts to your art. You get ego-boo or you get tromped on. Maybe you do one little zine and you find out that's not your trip. Some people, of course, never develop or learn anything, but that's all right, too.

COMIX WAVE is the club magazine. It presents some of the more advanced artists in newwave to a wider public than the minis. Someone asked me what the club was. COMIX WORLD is the club. Some of you have been members as long as the newsletter has existed. You've met your friends through the letter, partied with them at cons, traded comix with them, etc. You know what the club is, because it's you. I'm simply the catalyst. I get the mail and filter the information and condense it and send it out. As COMIX WORLD was to the sixties, COMIX WAVE is to the eighties. Ugs are no longer the major alternative comic art form. A handful will appear in 1982. A thousand or more newwave zines will be in circulation. Just as there were small pockets of underground activity in or near the major urban areas of the United States and Europe in the sixties, now there are pockets of newwave activity.

Artwork for COMIX WAVE may be 8x10" or 10x13". The mag is story-oriented, except for the front and back covers. I prefer a stat that

doesn't have to be returned. The major expenses in this trip are printing and postage. It can cost me \$30-40 dollars just mailing art around and I don't want to spend the money that way. If I have some extra, I'd rather expand the mag 4 pages and get someone else's work out there. I prefer one-three page stories, but I consider longer stuff when I like it. The shorter pieces are preferable, mainly because I like to give a lot of artists some space in the mag. If you have a story that is really long, you've got a zine all your own.

COMIX WAVE comes out every other month. I don't wait for anyone. If I don't have the art when I get ready to paste up and print, it goes in the next issue. All through the sixties, I watched good books held up by a few artists who fucked around and didn't get their artwork in. Time and again, it happened, and while I am sympathetic and realize the personal problems that can hang an artist up, I am at the same time responsible to the artists who have their work in on time, and to all of you I promise COMIX WAVE will be out on the button. For the most part, I'm proud as hell of the people who have turned out all the newwave and mini work I've published. It's fine comic art. It came in on time, and in due time it will be recognized as the significant work of the period.

What we often have is excellent work in a form which is not recognized as significant. Well, all I can say to that is we do what we can with the money we have. The slickzines mean money, little more.

The COMIX WORLD MINI-SERIES is ongoing and is open to anyone subscribing to COMIX WORLD. It's not open to non-members because that would be unfair to the members. The sub money goes to pay for a lot of the expenses of the minis and I expect everyone to share the load.

These are the rules:

MINI-COMIX. My on-going general titles are BABYFAT and FRIED BRAINS. Just about anything may appear in either title. I prefer illustrated weird news items, social and political satire, good eyeball kicks. The art must be 5x7" (that's the art, not the border of your paper). I'm not without my own personal bias and I will reject certain things. I dislike meaningless brutality, humor that degrades people rather than simply making fun of their idiosyncrasies, racism, sexism (which I interpret as putting people down because they are a particular race or sex), and gags that show the artist is simply stupid. On the other hand, I have and probably will publish stuff that falls into the above categories, if it is part of your book. I mean you have a right to draw, publish, and take responsibility for your own stuff, right? So if I run a mini for you, a solo mini, I usually don't care what you put in it. My rule here is that I run 50 or 100 copies, give

168 minis to date 13 digest mags 1 guide







Food First Comics, \$1.00 (plus 15% postage), available from EDUCOMICS, Box 40246, San Francisco, CA 94140

As I write, this is Day 7 of a self-imposed diet. Not a fad diet designed to help me lose 25 lbs. overnight—but a "regime", a self-education process to get me in the habit of (and even to enjoy) eating healthily. Seven days of low-fat protein foods, brown rice, and yogurt for dessert (instead of chocolate cake and ice cream). Seven days of repeating to myself what a friend has told me: Vegetables are your friend!

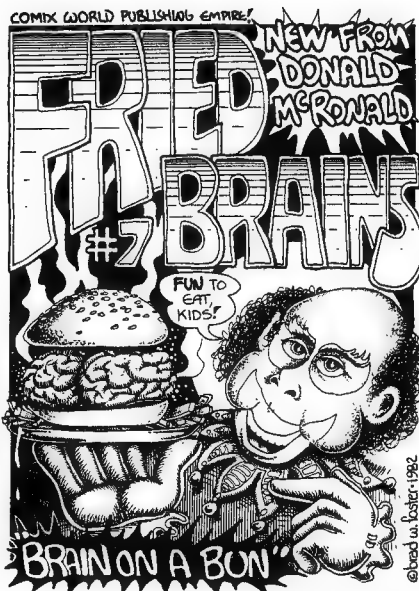
Sometime in the middle of this past week, I read Leonard Rifas' latest contribution to his line of EDUCOMICS: Food First Comics. Based on the book, Food First: Beyond the Myth of Scarcity by Frances Moore Lappe and Joseph Collins with Gary Fowler, and written under the careful supervision of the Institute for Food and Development Policy, Food First Comics denies the myth that starvation and malnutrition are caused by overpopulation. It chronicles the story of a young girl named Sheri who, through conscientious research, comes to understand the causes of world hunger as well as the power of the individual in solving this sad problem. With a fairly extensive bibliography to back his claims, Rifas maintains that economic/political/moral inequity is at the base of hunger, that large corporate control of world food production coupled with profit-oriented exports out of countries that both supply yet need these products to feed their own starving masses are the villains in this scenario.

Thankfully, Rifas does not merely spend his time whining about the Big Bad Corporate Guys, but also provides solutions—advocating the individual person's effectiveness in combatting world hunger by shopping at small food co-ops, getting involved in hunger activist groups, and educating others by writing fact-based letters (or reviews, for that matter). Although Rifas is the main illustrator of Food First Comics, Steve Leialoha and Larry Rippee also contribute additional artwork to this worthy cause.

Yes, there are hungry people in this world. Right now, I feel like one of them. Flagged by the oily smells emanating from the greaseburger joint next door while visions of Big Fat Jerome chocolate chip cookies dance in my head, I guess I'll just reach for another carrot—secure in the knowledge that my body loves me, even if my stomach grumbles every now and again!

And, as Rifas suggests, next time you feel the urge for barbecue chips or a Ding-Dong with taco sauce, take your measly dollar and spend it on a copy of Food First Comics instead. A wise investment—in health and education.

--Diana Schutz



Paper Cuts #1, \$2.00 (plus \$1. postage), available from Anthony Smith, 1414 Lynnview Dr., Houston, TX 77055

At one time in comic book history, fandom's choice of reading material was severely limited; one could opt for Marvel super-heroes or DC super-heroes, or both. But we were nonetheless stuck primarily with super-heroes. With the advent of the undergrounds in the later '60s, however, all of that changed as the industry began to experiment and branch out, initially into "adult" sex-and/or-dope-related humour, then very quickly into political message-mongering. Still, the classifications were pretty simple; one was either a mainstream devotee or an underground advocate. These days, the comic marketplace is flooded with so-called "alternative" publications, some of them excellent, others not too bad, and many, unfortunately, not even worthy of comment—all of them riding the pioneer coattails of Mike Friedrich's Star Reach or Dean Mullaney's Eclipse. Alternative titles such as Cerebus, Elfquest, Nexus, Gates of Eden and more abound in today's specialty shops—an indexer's nightmare, but decidedly a fan's dream. And now we have Paper Cuts—a black-and-white, magazine-sized alternative, slated for quarterly publication.

In his editorial, Anthony Smith explains his motivation for publishing Paper Cuts. He's tired of super-heroes, tired of the limitations imposed by the mainstream, tired of bad taste in comics. He repeats—or possibly pre-dates—Cat Yronwode's recent castigation of violence and death used as a sales tool by the mainstream. But what does he offer as alternative fare? Sadly, nothing really new—and in some cases, strips that have already seen print elsewhere.

Now, don't misunderstand. Paper Cuts is not a bad book—though the \$2.00 cover price does seem a bit hefty, given its contents—and it does sparkle with a few gems. Tom Stazer's "Crazy Bob", for example, provides some genuine giggles, in short, one or two-page strips featuring a character insanely (or perhaps not so insanely) tormented by anthropomorphized inanimate objects—matches that scream when lit, meditating lamps, stereos that play tricks on poor ol' Crazy Bob. As well, Stazer dishes up a frightening yet funny tale in "Dad, More Flako Bits!"—a story that seems to take off from a teevee commercial I remember watching, many years ago, as a little girl, in which some brat kid, holding a bowl and spoon, screams "I want my Maypo! I want my Maypo!" In Stazer's story, as in the teevee commercial, instead of belting this spoiled kid, the dutiful parent runs out to buy more of the addictive breakfast cereal—with some horrific results this time around.

Far and away the most compelling offering that Paper Cuts has to make is George Metzger's "Comic Book Addict"—a delightful and beautifully illustrated tale of innocence lost, featuring a young duck in the early days of comic fandom and scenes familiar to us all, such as late night reading with a flashlight, under the bedcovers, only to be discovered by parents who subsequently trashed those treasured ECs. And seeing this wonderful Metzger story in full 8½" x 11" size is perhaps worth Paper Cuts' \$2.00 cover price—too bad we've seen it before, granted in smaller size, in Fog City #1 from which it is reprinted.

No, Paper Cuts is not a bad book. And yes, one can appreciate and applaud Anthony Smith's motivation for publishing it. But it does not live up to the promise implied by his comparison with Raw or Love and Rockets—giving us little, unfortunately, in the way of experimentation or innovation within the medium.

--Diana Schutz



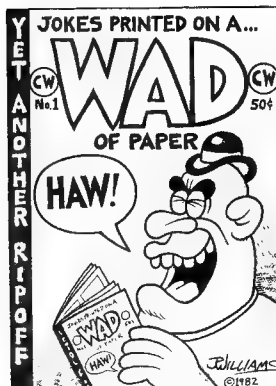


COMIX WORLD 209, November 15, 1982. © Clay Geerdes Box 7081, Berkeley, CA 94707. All Rights Reserved Logos by George Kochell (His LONE WOLF 1 is \$1--5432 Main #4, E. Petersburg, PA 17520), Roldo, & Dave Patterson.\* Scott Shaw's WILD ANIMALS and Tim Fuller's HARDBOILED ANIMAL COMICS now at your local dealer. Last Gasp has Kim Deitch's adaptation of EATING RAUL. TALES OF JERRY 2 out by Jane Oliver.\* New CW minis include STONER MAN 7, LOW GRADE 7 (Dale Oliver), BABYFAT 29, WAD, a mini MAD parody by Jim Williams, TAINT by Kev Eastman, & coming up in a week, BAD GIRL ART 3. C.G.

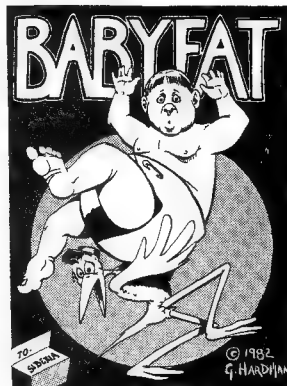
NEWAVE COMIX are now in the MINNESOTA DAILY, the student newspaper of the University of Minnesota. I'm drawing superhero endorsements for a local worker-owned veggie restaurant featuring CYNICALMAN. In exchange, I get free food and a great deal of control in the content of the ads.

At MICROCON (Oct 2-5, '82), I was on an underground panel with Bill Fugate, Reed Waller, Denis Kitchen, and Cat Yronwode. There wasn't a whole lot of good news for underground fans this fall. Kitchen said the only books of his making money were THE SPIRIT and GAY COMIX (though Waller's OMAHA has sold out the first printing so I assume that made money, too). He doubts that another issue of DOPE or BIZARRE SEX will ever come out. He laid the blame on the new anti-paraphernalia laws that are closing head shops and on the changing attitudes of young people. Teenagers are apparently more straight today than they used to be. Yronwode pointed out the growing market in direct sales shops and said that anything printed in color could automatically sell 10,000 copies. I expect that if undergrounds are going to survive they will have to move in on the direct shops and appeal to fans and collectors which means printing in color and emphasizing stars like Crumb, Shelton, and Griffy. Course, this means they will no longer be undergrounds. They'll be products in a marketplace just like SPIDERMAN and ROM, existing at the whim of the consumer and not an alternative for artists seeking self-expression like they were meant to be. Participating in this panel drove home to me how true it is to think of minicomic as the New Wave of Underground comix. Self-publishing is the only way to achieve artistic freedom and newave minicomic are the cheapest, easiest and most impressive way to publish your material. So far, in the America of 1982, they are IMPOSSIBLE to commercialise, so they are the last refuge of artistic freedom in comix.

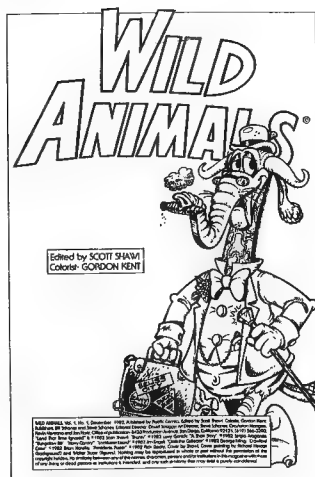
-MATT FEAZELL 10/16



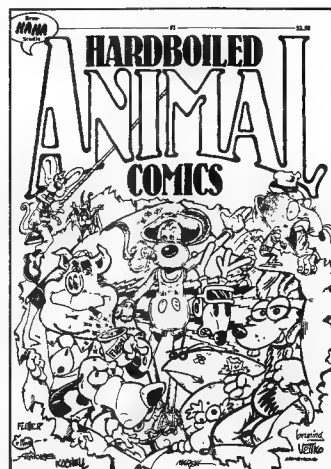
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CLARK DISSMEYER AT THE MINNESOTA CON... "They had an underground panel; much better than the one they supposedly had at the last con which was just Billy Fugate, Reed Waller, and Denis Kitchen sitting at tables outside the Dealers' Room being ignored by everybody. This con they had the ug panel in the regular program room. Actually, it wasn't so much an underground panel as a Kitchen Sink panel: Billy Fugate, Cat Yronwode, Denis Kitchen, Reed Waller and Matt Feazell. I missed the first few minutes of the panel because me and Jeff (an employee of Comic City) and another guy were riding up and down the elevator, stopping at every one of the 18 floors, dropping pennies down the shaft, etc. Anyway, before the panel, Billy tried a couple of times to convince one of the organizers of the con to put me on the panel. Like Billy said, 'you belong on that panel more than I do. You've published all those books. Nobody here knows who I am.' But, well, I'm not in the established ugs like Billy or Matt so no go. It was a great panel, well, not great, but I had fun. I could have just as well been on the panel, the only difference would have been I wouldn't have had to raise my hand so often. Denis Kitchen no longer wants to be known as an ug publisher. Calling a book an ug is the 'kiss of death.' He's published Engel and Fiala's FANDOM CONFIDENTIAL and is doing all those SPIRIT things. All well and good, but when I see SPIDER-MAN, HULK, et al on the corner of a Kitchen Sink book (FANDOM CONFIDENTIAL), I know the end is near. BIZARRE SEX 10 will probably be the end of that title and DOPE COMIX 5 will probably be the last issue of that title. Head shops want to get away from the seedy image of a place where one goes to buy dope under the counter, so they're leery of a blatantly titled book like DOPE COMIX. I think it was Billy who said, 'Why don't you change the name to Paraphernalia Comics?' I think 5 years down the line we'll see Kitchen Sink catering to the comics fan audience with Eisner's SPIRITS, and doing GAY COMIX for the gay specialty outlets. Kitchen Sink is actually carrying Mike Grell's STARSAYER comic! Well, Denis knows how to survive as a publisher, catering to reliable specialized audiences. That's okay. He'll still be publishing a few good things. GAY COMIX is a great comic. OMAHA, too, and he can let the more successful books subsidize the books he knows won't do too well. We've heard all this before.

The panel was held at 7 in the regular program room so we had a fair audience--maybe 10-15 people.

Denis Kitchen introduced Matt Feazell as Clark Dissmeyer for reasons nobody knows.

I met C. C. Beck. He's an okay guy. Gave him a copy of ACTION ARCHITECT and he was gonna pay for it. But instead I took a copy of FCA/SOB and gave him a quarter. Fanboys are such cretins! One guy had Beck sign a copy of SPIDER-MAN! What goes on in their minds, you wonder. All those little kids would ask him to do drawings for them and he wouldn't, but finally he relented and drew some kid a picture of Snoopy! All the kids were talking about how mean he was, what a dummy, etc. The fanboys there, the kids, are the biggest fucking leeches! They hit everybody up for drawings. Matt ends up doing lots of CYNICALMAN, ANTI-SOCIALMAN, STUPIDBOY, etc.

A whole new spate of mini comics have come out of Alamogordo, New Mexico in the past few months--4 issues of TOMATO MAN, and 5 issues of MISTER MOUTH by John Mobbs II and Patrick Donahue, respectively, with another guy doing a third comic, CAPTAIN GRAVITY--these are extremely crude and very funny and very exciting. There's a newave superhero renaissance, FIGHTIN' GUYS, CYNICALMAN, THE STUMP, BIZARRE ESCAPADES, INSIPID SIX, TOMATO MAN, etc., very bizarre reworkings of old cliches.

-CLARK DISSMEYER

THE DOCTOR SAYS YOU'RE GONNA DIE, RALPH! DO YOU STILL WANT TO RESUBSCRIBE TO CLAY GEERDES' COMIX WORLD?



Several critics of the KENNEDY PRICE GUIDE have expressed their disapproval that "just about anyone" could scribble anything on a piece of paper, fold it and staple it, send it to Kennedy, and be listed as an artist in the GUIDE. They don't like this. Why not? Obviously, they are arguing for the artist as elitist, as someone special to be separated from, segregated from, the rest of the tribe, to be worshipped from afar, his artwork collected, the magazines it appeared in inflated to ridiculous proportions for the profit of everyone but the artist. Is this position valid? Sure, but so are other positions. I would argue that the artist should not be separated from the tribe, that he should rather be one of the tribe, and that all the members of the tribe should draw, dance, sing, and practice all of the possible art forms. I am always happy when a new artist gets in touch with me via COMIX WORLD and wants to contribute to the little mags. I don't sit back and say, 'now is this rascal out to get himself famous by contributing to my mag so he will be listed as an artist in some future revision of the KENNEDY GUIDE?' Granted, now that the GUIDE exists, this becomes a possible motive, but I would doubt that it will amount to much. I still believe that those who feel the need to express themselves in art reach out to others like themselves. Of course, they want attention and praise for what they do--we all want that whether we paint cars or build model airplanes, but that is not the primary artistic motive which prevails over a long period of time. I can't speak for others, but my main pleasure in cartooning comes from making other people laugh. Art, to me, is a social form. It connects me with other people, mainly those who enjoy the form the way I do. None of us who do the newaves at COMIX WORLD have pretensions of fame and glory, of being "discovered" by some flack at Marvel and offered a lot of money for hacking out superhero pages the rest of our lives. We do comix because it's fun and it's the way we communicate with each other. We certainly had no idea we were going to find our stuff listed by Kennedy or anyone else, since we were doing it long before hearing about the GUIDE. Personally, I'm pleased to see the newavers receive recognition in the GUIDE and I can't help but be curious about the motives of those who continue to put the newavers down instead of encouraging them. I know most of those who write about the newaves haven't read many of them. They are the elitists who automatically reject anything that isn't printed on vellum and distributed by the big companies--it's the form of newave that bothers them. How can any nice art appear in such a simple form? Well, blame that on the economy, but the point is newave is encouraging art, developing the potential for art in young people all over the country, encouraging a type of creativity which is non-establishment.

-CLAY GEERDES

"... I certainly understand and support your approach to COMIX WAVE, even with the built-in restrictions of such a format. The fact that you recognize your abilities and your weaknesses is a lesson I wish others would learn. You do what you can do without the project turning into, as you call it, a 'pipe dream.' I think in a few years you will be able to look back and say that you published a number of artists that have gone on to much bigger arenas. Zabel, Miller, and one or two others are all doing work that is almost fullstride and that transcends being pigeonholed as underground. It really hurts that the label 'underground' is so commercially destructive these days." -Anthony Smith



ON THE UG PRICE GUIDE: "My views on this guide are ambivalent, but in the end I think it's a good move. Some other comix people I've talked with here in the Pacific Northwest have much the same reaction, initial rejection and then coming around to accept it. My own opinions are colored by different facets and interests.

As a long retired comix collector (10 years), I am amazed at how far UGs have come in such a short time, not only because of the fact that they now warrant a price guide, but also because of the current activity surrounding them. Thanks to people like you, small-timers like me who love to cartoon but not seriously enough to get serious about it can still draw, self-publish, get a small audience from all over these here United States and have a whole lot of fun in the process. Back in the days when I used to collect, such a thing was unrealistic. Even in 1973, when I self-published my first comix, the UG network seemed to be locked up and centralized. But no more! The UG guide not only serves as a focal point for collectors, but also puts some of us who have always been outside the network on record (for whatever that is worth).

As a comix artist, the guide will be useful in helping me prevent the repetition of someone else's title. I think I unwittingly did this on at least one occasion. We always fool ourselves into thinking we are reinventing the wheel. However, I sometimes wonder about comix collectors. I'm not really in much of a position to say anything negative since they supplement my printing costs (I have yet to break even on any of my 11 comix.) but, before, in the days when I would print 100 copies of my comix and hand them out to friends or sell them in Puget Sound comix shops, my feedback was personal and general. My comix were sort of "community comix." Only a handful of my readers were actually collectors. There are advantages. They have insights and background knowledge that the man in the street does not. I appreciate their criticisms/acclamations very much. But they also have a commodity view of comix which sometimes can be annoying. I'll spill my guts on some cartoon, and someone will write to me and say "How many copies did you print? You used to be a collector, what do you have that I want?" In short, comix collectors are plugged into an esoteric world where ACQUIRING is the sport. This somehow grates against the spirit of the original underground comix as I remember them (yes I'm old enough to be of Viet Nam draft

age.). This is the one aspect of the new price guide that I find not only ironic, but kind of disturbing. I must mention that Jay Kennedy himself has ordered my comix and given me very human feedback, among the collectors who have responded to the art and expression.

But, shit, who am I trying to fool? The 60s are over, the 70s passed like a bad fart and here we are in the 80s--already 1/4 over and look at the results. Feh! But looking toward the future, I see good things happening. The term "underground", which has always struck me as a misnomer anyway, is becoming all tangled up in competing terms. Jim Ryan and I have talked about this cosmically insightful bit of tripe through the U. S. Postal Service, and he introduced me to the most logical term for this apparent growth of geeks like me publishing their own work--"Alternative Comix". Good enough.

The decentralizing of the comix world is a good sign. Different directions, more places to pioneer. It won't last forever, because like all such creative movements, it will be gobbled up and co-opted into the maincreek. Who knows how long it will last. I knew Crumb's jig was up when I saw redneck loggers in my hometown with "Keep on Truckin'" stickers next to their gunracks and George Wallace stickers. That's how it gets diluted up here in the nowhere land where things aren't jivin' and jumpin' like they are in, say, Berkeley or New York. By the time this "underground" stuff hits the average work-a-day person it has been filtered through the greed-head culture definers. This Price Guide will help legitimize "underground" comix, and I'm not sure that is good. But on the other hand...

As I said, I feel ambivalent about this price guide business. My last view is as a professional, and it is a good one. Not as a professional cartoonist, because I'm not one. I'm a twisted geek living in a corner of the country drawing God-knows-what amid the volcanos. I always have and always will, regardless of what happens in the comix network. But I am a professional librarian. Honest to God! Certified and the works! As a bibliographic tool, I think Kennedy has put together a much needed source. In spite of all my doubts and concerns, the Price Guide triumphs as a good move.

100 years from now all of us will be dead. Cheerful thought, huh? How is some zit-faced kid in the year 2082 (Yes, I DO believe the human race will survive that long.) gonna get a foothold on the creative side of comix history without a central source that can be found in any library? By that time, Kennedy's Guide will be totally obsolete, but someone may build on it, just as he built on several sources before him, including your appendix to A HISTORY OF UNDERGROUND COMIX (as I understand the situation, which ain't sayin' much.).

In the end, maybe all this hubbub over the Price Guide is much ado about nothing. Even though comix people seem to be moving in different directions, the goal seems the same--namely, promotion of individual self-expression. Being an egotistical bastard myself, I'm all for that! Everything is already too Kraft cheese as it is. As young as it is, I think the whole Hierarchy of the underground comix world has reached bullshit proportions. It's time to tear it down and start anew. Get settled long enough and we become about as interesting as Durwood Kirby (remember him? That's how Old I am.). The 60s are dead, the 80s are ahead. Let's get this petty little bubble of comix collector crap outta the way and take a bite into LIFE! Life is more than a few pages of newsprint stapled together under some commercially successful slick color cover.

I firmly believe that the whole idea of individualised comix is a step toward the future. -STEVEN WILLIS 8/25/82





COMIX WORLD 210. December 1, 1982.  
 © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. \$11 for 48 issues. Logos by Clark Dissmeyer and Steve Fiorilla. ECOPHOBIAS © Jeff Karrow (whose art appears in the new BAD GIRL ART 3--\$2.50 from CW). New minis include Jim Williams' NOW COMIX 1, Geo Kochell's TOO-TENSE TOONS 1, Jane Oliver's PAGAN 2, Dale Oliver's LOW GRADE 7. New ug-style comix include Kim Deitch's adaptation of EATING RAOUL, CUTEY BUNNY (\$2.25pp from Army Surplus Komikz, POB 2221, Hollywood, CA 2221--review next ish), RIP OFF COMIX 11 (now in magazine format at \$2.95). Promised for December: WEIRDO 6 and ZAP 10. Spain is finishing the cover for SF COMIC BOOK 7 so we may see that one before Christmas.\* I'll be speaking at BAY CON in San Jose (Red Lion Inn) on Saturday, Nov 27, 1982 (Noon on how to do your own comix/2pm slide show on history of ugs). \* Dissmeyer has collected his one-pagers into TOO MUCH FUN COMICS. 75¢/2 stamps from him, Box 296, Fullerton, NE 68638.\* We're going to do the Berkeley Comix in 1983 so save your money. C.G.

#### Dip Stories #1 -- review by Diana Schutz

Fairly quickly following the publication of *American Splendor* #7, Greg Budgett and Gary Dumm are back on the comix scene, teamed up this time not with Harvey Pekar, but with writer Scott MacGregor. Their *Dip Stories* is a nice book, with highlights being "They Shoot Smart-Asses Don't They?", a story of two middle-class "hippies" and their girlfriends getting some kicks from ballroom dancing with the local elderly straight folk, and "Death of a Day", the recounting of tragic events in Cleveland during July '69 when an unexpected and cataclysmic storm left death in its wake.

*Dip Stories* does bear a certain resemblance to *American Splendor*, with its occasional slice-of-life anecdotes, however MacGregor's writing tends to miss the mark, lacking the deeply personal touches and bits of insight so characteristic of the Pekar style. Not that this is necessarily bad--but just that it seems MacGregor is trying to get there and hasn't quite made it yet. Perhaps next issue, if there is one.

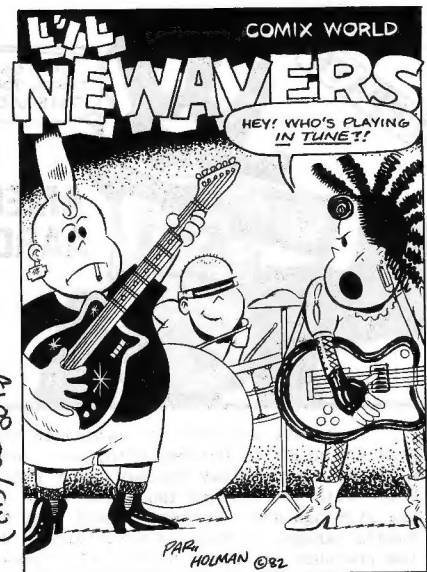
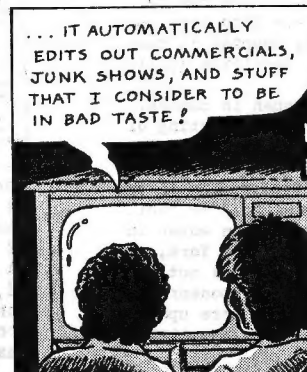
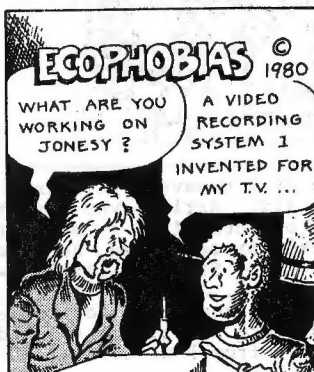
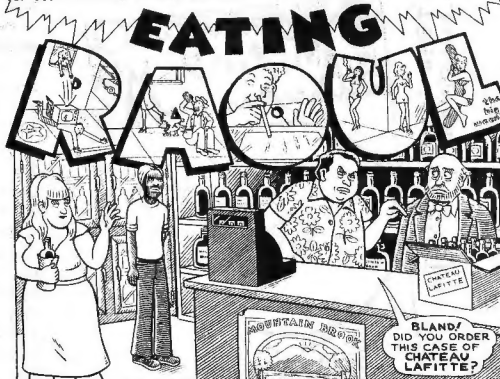
MacGregor does delve into autobiography, particularly concerning his parochial upbringing, but lampoons it--and while the stories are outrageously funny, as his "Second to Nuns", they are far less touching or human than they might have been. (How odd--or at least ironic--that a strict religious heritage so often results in such twisted perspectives, as evidenced in "Saints and Sinners" featuring the nose of St. Oliver Plunkett! MacGregor is not alone in this however--both Berni Wrightson and Gary Groth have suffered from a similar kind of upbringing. And you can take that any way you want!)

*Dip Stories* #1 is a worthy read, all in all, with Stan Walsh, Sean Carroll, and Brian Chalmers rounding out its list of contributors. In a time when undergrounds seem to be drawing their last breath, it's a relief to have a bit of fresh air like *Dip Stories* come along and help revitalize the market.

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I was in Lincoln recently visiting my mother and we went out to the local shopping center to have something to eat. Everywhere we walked you could hear the latest football game between Nebraska and whoever. In the restaurant where we had our lunch, it was blasting at us, not at a low, but a high-pitched volume. Talk about 1984. I mean to walk through the Hinky Dinky Market and hear about line drives and quarterback sacks getting sacked, well...I mentioned this to Dissmeyer, who lives in Nebraska, and he had this to say, "Nebraska is the home of football fascism. If you say you don't like football, it's kinda like saying you raped Kate Smith (by the way, my vote for Takiest Moment of TV in '82 was when they wheeled out a wasted, invalid stroke afflicted Kate Smith at the end of off--what--Emmy Awards). People in our town (Fullerton) are all bloated up with pride that our little 1,440 person hamlet has two

HOLLYWOOD WHERE SEX HUNGER IS REFLECTED IN EVERY ASPECT OF DAILY LIFE. RAMPANT VICE AND VIOLENCE PERMEATE EVERY STRATA OF SOCIETY, AND THE BARRIER BETWEEN FOOD AND SEX HAS TOTALLY DISSOLVED.



gorillas on the NU team. Never mind that Fullerton has produced one of the best contemporary cartoonists (tee hee) ...grrrrrr... You can't go anywhere on Saturday without having football crammed down your throat by loudspeakers... Saturdays in the Fall are hell here. And all the Big Red knick knack shit. Hey, what a great idea for a comic! "Go Big Red" diidoes." NoT to mention baby bottles and women's panties. While I was in Lincoln one year, I went in the UN bookstore and there they were, white panties with GO BIG RED written on the back in red letters. Well, I saw an easy hundred bucks staring me in the face. I bought a pair of the panties and put them in my suitcase. When I got back to the real world, I found a model, shot some photos, and kept the slides in my darkroom until I knew the mags were about to launch their Fall issues--all the men's slicks work 3-5 months in advance so freelancers have to adjust their calendars and think accordingly.--then I sent them off. I got a couple of bites and made \$125.00. One of the pictures ran in the latest issue of ADAM. Actually, I like football. Watch a lot of the pro games. Support the players in their strike against the owners. But I certainly don't approve of football piped into department stores and restaurants. If I want to watch a game, I want to watch it on my own terms. ZOOMORPHIA. Steve Scharff wants to get out a serious funny animal comic. If you're into doing something for that, reply to him at 516 Buchanan St., Hillside, NJ 07205. Payment in copies. Tom Brinkman saw S. Clay Wilson's current show in New York. He said the recent art was mostly in color. "Truly amazing. He also had a new "Pissgums" strip up that's gonna be in ZAP #10." Brinkman met Jim Ryan and Charles Schneider there. Said he saw the full length film Schneider did over the summer and was impressed. Schneider did MAGGOTZINE.

FIGGERS



When Dave and Deni Sim landed in the Bay Area the night of October 20th, they were just a little over halfway through their First American Tour--with yet another two weeks to go of shops and signings and sketches. Whew! And somehow they'd managed to hold up surprisingly well under the pressure of such a hectic schedule--one that Dave simply described as "intense", and accurately so, considering they were averaging about five signings per week during the five-week tour. This was hardly a vacation, folks!

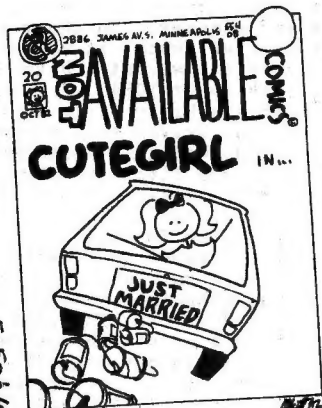
I met the Sims at their hotel the night they got into town, thanks to young Matt Denn who had pre-arranged an interview with them for his fanzine, *Comics Coast to Coast*, and had kindly consented to let me tag along. While Dave was upstairs, engrossed in the outcome of the World Series, Matt and I joined Deni for dinner in the hotel restaurant. Not a bit worse for wear, Deni Sim was every inch the professional I suspected she'd be. She is a most remarkable woman--whom I both respect and admire. Although Dave is the artist and creator of the popular *Cerebus*, and consequently the person around whom most of the fan-fare revolves, Deni is clearly the driving force behind Aardvark-Vanaheim and every bit as responsible as her husband for the success of their auspicious aardvark. Let's face it--she's running one hell of a business, and doing it right. Having begun in 1977 with an initial print run of 2000, the circulation of *Cerebus the Aardvark* has virtually doubled every year, its current print run at about 15,000. This is incredible by any standards for independent publishing, especially considering that the book comes out, on schedule, 15 times a year. Furthermore, hardly content to rest on its laurels, Aardvark-Vanaheim has continued to branch out via such items as the Diamondback card sets and *Swords of Cerebus*, the partial-reprint collections. Recently, *Cerebus* has featured "Unique Stories", a four-page back-up showcasing other talented artists in the field. And spinning off "Unique", collections of the work of such people as Arn Saba and Michael T. Gilbert are also planned for late '82 and early '83 release. Deni is obviously one busy lady!

An informed, articulate businesswoman, she attributes her success as a publisher, at least in part, to letting the artist do the book he or she wants to do. Deni does not profess nor aspire to be an editor. With a sound business sense backing her as well as actual job experience in printing, she trusts her artists and pretty much gives them free rein. She does, however, run a tight ship and oversees everything, including the actual printing, in order to maintain quality control. For this reason, she has no plans to expand Aardvark-Vanaheim into some vast corporate operation; rather, by keeping it comfortably small, she refuses to sacrifice quality for quantity.

Within the tiny realm of women in comics, there is an even smaller minority consisting of women in the business of comics. That Deni Sim does what she does, and so successfully, is an encouraging note to all women--especially in the face of this male-dominated industry. In fact, when Deni learned of the conference on women in comics, being held November 4th in New York, she was not in any way perturbed that she'd not been contacted by the Cartoonists Guild, sponsors of the event, and claimed she'd be far more upset were she ever to be left off the mailing list of *Businesswoman Monthly*!



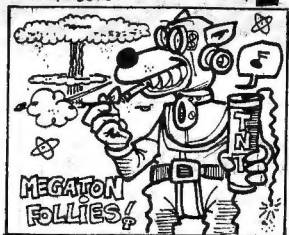
featuring NOWBOY and his friends...  
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WINTER 1982



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Meeting Dave, of course, was an experience in itself. Having long admired this man and his work, I approached our introduction with the nervous sensibility of the gushing fan--and was blown away by his recognition of me, based on the few LOCs I've sent his way. Dave Sim is a nice guy, very casual in his demeanor, who in no way conforms to the standard image of the petulant, egotistic artist. Throughout Matt's interview, Dave was relaxed, telling funny stories and delivering hilarious one-liners when least expected, though very serious about his work--with what I can only describe as "Canadian integrity". *Cerebus* does not, he explained, cater to the "smurf set", nor would he allow it to--even though there are scads of money likely to be made by so doing. Rather, in some ways like Barks' Uncle Scrooge, *Cerebus* is hardly the typically saccharine funny animal, but kind of mean and self-indulgent, a greedy little aardvark whose market appeal stems precisely from the reader's identification with the earth-pig's baser desires, and as a result, a paradoxically lovable creature.

During the Sims' four-day stay in town, I had the opportunity to speak with Dave on several different occasions and in several different contexts--and found him to be an incredibly versatile individual, equally at home discussing the application of computer technology to the comic retail business in a gathering of distributors and retailers, as well as at an informal kitchen party, drinking beer and trading '60s stories wit da guys! He's well-versed in both political and economic theory--as is apparent in his current "High Society" storyline in *Cerebus*--and extremely knowledgeable about the collectable comics business, having himself worked, at one time, in a specialty shop in Canada.

Later that first night, after the interview, Deni, Dave, and I adjourned to the hotel bar--where Deni discovered Brandy Alexanders! We sat and talked for a few hours--about comics, about Canada, about ourselves. Dave spoke openly about the recent death of Gene Day, one of his closest friends, and the effect that had had upon him. Though he finds himself cringing now when someone asks to speak to him privately, half expecting to hear more tragic news of some kind, ultimately he's managed to resolve his own personal feelings about the death of his friend--and he's grateful, at least, that Gene died as he'd wanted to: quickly, without the prolonged agony of illness, and at the drawing board. A few days before his death, Gene had been offered work on one of DC's major titles--and, especially given Gene's treatment at Marvel, Dave was glad that his friend had been so enthusiastically approached by DC. He felt that that recognition had meant a lot to Gene and regretted that he hadn't lived long enough to truly enjoy it. How sad for the Sims that their tour was preceded, by one week, by the death of their friend. Still, Dave's tribute to Gene Day lives on, in the guise of Dirty Flegale McDrew, a character modeled upon his late friend.

Despite the tragedy of death and despite the gruelling nature of their tour, the Sims were in fine form throughout their three Bay Area appearances, spending time with all their fans, signing their names over and over again, and Dave drawing sketches, in some cases well beyond the scheduled appearance times in order to accommodate everyone. *Cerebus* fans are generally older and more literate than the average comics fan, but Dave and Deni were equally able to deal politely with the few snot-nosed, retentive types who hounded them unmercifully at one of the signings. In fact, their focus during the entire tour was on the fans--of whatever variety--and one can only admire them both for being so wonderful and willing to make time for all of us.

-- Diana Schutz

LIL NEWAVERS 1 is completed. This one represents something new. Each page is done by a newave artist in his own style and includes a photo of him as a kid. Artists who want to be in #2 or 3 should send me a snapshot of themselves as a kid (2-5 years). \* HANK AND HANNAH COMICS 1, \$2 from Bruce Duncan, Berkeley Inn, Rm 414, 2501 Haste St. Berkeley, CA 94704. \* Steven Willis' new one is DELAYED STRESS SYNDROME FUNNIES, \$2, 1121 W. Jackson, Olympia, WA 98502. \* ANTI-ROK is an unusual comix-punkzine, something for collectors of contemporary weirdness--\$1.50 from Bruce Lentz, Box 442, Edinboro, PA 16412. \* Micro-COMICS/3 for a quarter from Paul Curtis, RD #2, Saegertown, PA 16433. C.G.





**EATING RAOUL**, if you don't know from reading about the movie by Paul Bartel and Dick Blackburn, is a story about Paul and Mary Bland, a couple from Hollywood who scheme to buy their own restaurant by luring sex perverts into their home and splattering their brains with a frying pan so they can rob them. It works well for the couple since sex perverts carry loads of money and have no family or friends to come looking for them.

But, like all perfect crimes, there is a snag and this one is Raoul, a locksmith who gets wise to their scheme and cuts himself in on the deal by taking the bodies and selling them to a dog food company. He also cuts himself in on Paul Bland's wife, Mary, and she has to make a decision between the two.

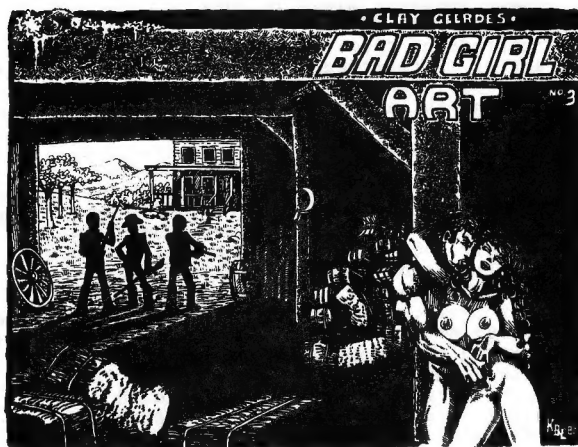
This is the screenplay that was adapted by Kim Deitch and drawn by him, Carol Lay, Warren Greenwood, Rich Chidlaw, and Shawn Kerri for the recent underground release by Mercury Film Distributors.

The humor in this story is based on the variety and baseness of sex perverts that populate L. A. Everything from a cowboy with a great dane to a Minnie Mouse freak. While this is mildly humorous, it wears thin quickly.

The image of "Sickopaths" having their brains bashed in and bodily remains fed to dogs certainly reaches into the Sweeney Todd type of black humor but leaves me cold as to what our culture finds amusing these days. Pain and suffering have always been used in mirth but to be successful the story must have a hero with whom the audience can identify, a sympathetic character. **EATING RAOUL** has none. Deitch and the other artists do a professional job on the artwork, but it is not enough to carry one's interest through to the end, so instead of getting a few laughs, **RAOUL** only emphasizes the sort of base low-life style one often encounters in the city but would rather forget.

-DAVID MILLER, 12-2-82

COMIX WORLD 211. Dec. 15, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by R. C. Harvey. (Harv has 3 Minis out with CW: KITTY LITTER, COMIC STRIP, and HOW TO DRAW A WONDER GIRL. All feature the character in the logo). Latest mini is SCAM 1 (8 pages of how to survive in the street). 50¢/stamp from CW. Subs to CW are \$6 a year, \$11 for 48.\* **BAD GIRL ART 3** has a cover by Kevin Eastman. Like most of the new wave zines, the cover has nothing to do with the internal contents, but you'll like all the pin-up art. It's been suggested that we get out of scrapbook-style zines and more into stories, well, I'm for that, but somebody has to draw them, so what say guys? More stories in '83? At center is Kevin's cover for **BABYFAT 30**. **BABYFAT** is our little mag of illustrated weird news items and it will be monthly in '83 so there is plenty of room--check your local papers and make panels out of all that weirdness. And, yes, I will use some strips in CW in '83, so let me see what you've got out there. Expect '83 will be the big year for New Wave Comix. Got a lot of new Bob Vojtko material coming up--thanks Bob.\* 1982 was not a good year for undergrounds. Lots of people are lamenting the upcoming closing of the head shops (Dec 31, 1982), but is that where the buyer goes for his funnybooks? I don't think so. It may be the outlet some publishers have for their stock, but if this is the case, they will have to hustle new outlets or drop out of the biz. Prices are really high. The first ZAP was two bits; the new one (#10) is \$2.50). Ugs for the most part are not tapping the new generation--I remember this summer seeing Gilbert Shelton at a signing and he was surrounded by eight-year-olds who were ardent fans of **Freak Bros** and the **Cat**. -Clay Geerdes.



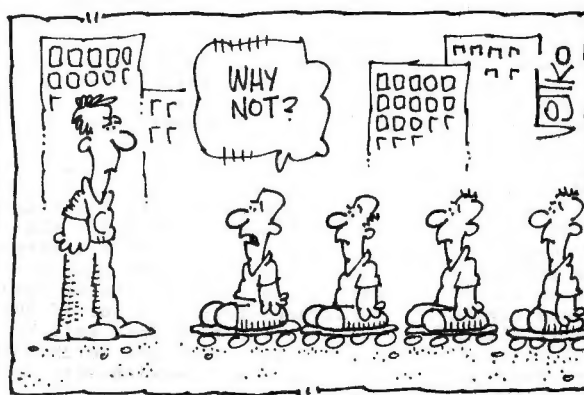
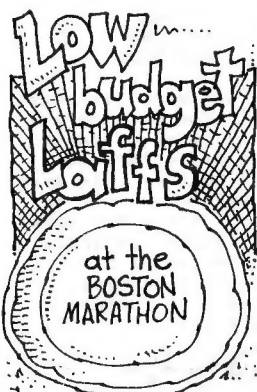
©MARK BEYER '82



#### Dead Stories

Contrary to its title, **Dead Stories** is very much alive. This incredible anthology of depression chronicles is one of the most innovative books I've seen in some time. One wonders what goes on in the twisted mind of author/artist Mark Beyer--"a male Aline Kominsky," as Clay so aptly refers to him--but one cannot fault him for these stories ground out from a hard kernel of pain. His style is weird, flat, childish-without-being-amateur, and oh so refreshingly different. His stories reek with negativism, death, gore, alienation, despair--a jaded but often accurate perception of the world we live in, carried to extremes. **Dead Stories** is very strange and very wonderful. A sure-fire cure for optimism!

-Diane Schurz





EDIE is the story of Edie Sedgwick Post told through the voices of people who knew her. This unique book gives a lot of interesting insights into the 1960s, particularly into the lives of the rich hippies who hung around Andy Warhol's "Factory" in New York. Edie, a junkie from her teens, was one of these. Lots of inside dope on Dylan, Warhol, and other trends. Below is a paragraph from the book, showing Edie knew what to read when she was mellowing out in one of the many mental hospitals she attended during her short life. C.G.

MICHAEL POST I'd just gotten in. The first day. The nurse said, "This is your room and this is your roommate, blah, blah, blah." It was about ten-thirty in the morning. I lay down on the bed, put my hands behind my head, and was just about to take a deep breath and go Ahhhhh, when Edie came in. She was wearing one of those white cloth things that they make you wear for X-rays. She came in smoking a cigarette—this horrible, raspy cough—and she looked as light as a feather . . . like she was walking on air . . . and she sort of came down and lighted on one side of the bed. She held my wrist. I thought, "Oh, wow, this chick really looks like she's been through the war! The war." She said, "I'm Edie Sedgwick." "My goodness," I thought, "this sure is a friendly hospital." I said I'd read something about her in the paper not too long before . . . about her father being a sculptor. We went on like that . . . just kind of small talk, really. Down the hall she was in a private room, alone. She walked me down there. Two beds. She had so much junk strewn over the other bed—shoeboxes full of photographs, letters, stuffed animals, drawings, cosmetics, clothing, cigarettes, comic books. ZAP comic books. Have you ever read ZAP comic books? Oh, God! And Mr. Natural.



In a letter from Jay Kennedy producer of the recent UNDERGROUND PRICE Guide, he expressed a wish that the ugs would attain a wider audience so that more of them could be published. Why haven't the undergrounds gotten a wider reading audience? They've certainly been around long enough. I can offer several plausible reasons: 1) underground comix were written off by the establishment media as a fad. A fad gets a single hit in the media and that's it. In 1975, I put together an article and submitted it to PLAYBOY. It was rejected on the basis that PLAYBOY had already dealt with the subject (the Brackman article in 1969). What PLAYBOY was telling me was that ug comix were all washed up by 1969! About the same time, I submitted a book proposal to Ballantine Books. This was rejected with the argument that the subject matter was not something Ballantine wanted on their trade list. St. Martin's Press ultimately turned thumbs down on Keith Green's ZAP anthology project for the same reason. No way. Those straight publishers were not going to make that irreverent art available to a book club readership. Not only were the ug comix considered a fad of the sixties, but they were a part of a subcultural movement which was adamantly anti-establishment, the same establishment they are now playing ball with; indeed, trying to get into.

2) The people involved in underground comix did not have business training. Most of them had no idea the comix would amount to much. The Print Mint was a poster outlet. Don Schenker considered himself a poet. Alice Schenker was interested in importing European posters. The Schenkers and their partners, Bob and Peggy Rita, printed some of the early Joel Beck and Crumb comix because they were there. None of them set out to get into the comix business. There was no advertising campaign. When the ZAPS sold fairly well, they continued to publish them and the other ugs that came to them. Artists who were dealing with the Print Mint soon learned that they would be just as well off doing the books and making the money themselves. Shelton and his Texas buddies formed their own company, Rip Off Press, in 1969. Denis Kitchen took his comix and went back to Wisconsin to form Kitchen Sink Enterprises. Ron Turner, who formed Last Gasp Eco-Funnies,

fell into the business by accident. He was working at the Ecology Center in Berkeley and became involved in putting together a comic that would teach the facts about ecology and survival to children. Gary Arlington came up with the title SLOW DEATH for the comic and most of the ug artists then on the scene contributed a page or more to the book. Ron learned how to publish comix and soon other people, many who had been rejected by the ZAP cartoonists, came to him with their stories. Ron agreed to help the IT AIN'T ME BABE commune in Berkeley get out a promo comic for their newspaper. This was IT AIN'T ME BABE COMIX. Irons, Jaxon, and Sheridan, and some others saw possibilities for doing some E-C style stories in SLOW DEATH and they approached Ron about continuing the title. He did and with the second issue of SLOW DEATH FUNNIES, he began to realize that he was in the comix business. So be it.

At this time, it wasn't necessary to do much advertising or promotion for the comix. They got it all free via the ug papers. Everything Crumb did was rerun in hundreds of papers around the country. Shelton started doing his Freak Brothers pages in 1968 for the Los Angeles FREE PRESS. They were re-run hundreds of times. Who needed to run ads or to court publicity? It came to your doorstep. Someone was always hanging out at Rip Off Press and writing bits about the comix.

But there were other artists, and though many of them produced enormous quantities of fine work all through the seventies, they were virtually ignored by the press. Whenever there was a story about underground comix, it was usually about Crumb or Shelton. Where were the stories about Jaxon, Larry Todd, Larry Welz, David Sheridan, Fred Schrier, George Metzger? You see, the press had written off ug comix as a fad, so it was almost impossible to interest them in anything having to do with underground comix and the artists who drew them were just shit out of luck. Oh, not within certain circles, but in the mainstream.

I saw what was happening very early in the game and I knew that if any of these people were going to survive, they would have to have publicity. I used to get into arguments with artists who would say they wanted their art to stand on its own, to say it all for them, but to that I would say that art would never get a chance to say anything if nobody ever saw it and no one was going to see it if it wasn't publicized and it wasn't going to be publicized unless someone like me did it. How many people over the years have published a book and had it sitting in their garage or basement unsold? Publication often becomes the easiest part of the business, getting your book distributed, advertised, and sold are the toughies. And how do you sell something that is considered by the majority culture to be clandestine or quasi-illegal?

Undergrounds had the problem of being undergrounds. They were adult comix. In the time period when they came into being, there was no such thing as an adult comic. I mean, what the hell was an adult comic? To a kid, it meant sex, so the kid would want one, but he had to get his dad or someone to buy it for him. Why would an adult want to read a comic, any comic? Comics were for kids. I always got a laugh out of that. Adults certainly read the comics when they were in the newspapers. What happened between the time they were in the Sunday Section and the time they were reprinted in reduced form in the BORMS? Fact is, many people felt comics were a low form, a debased form, degrading to anyone--trash! A lot of the older people still feel that way, but now they know those comics are worth MONEY so you find them speaking with forked tongues about comics.

In the 60s, ugs got their start, but it was the 70s that saw the development of the ugs and the expansion. The comix became a business and those involved had to learn to be businessmen. Problem is, they were still hippies and their gut reaction to business was negative. This cost them a lot. The artists still can't deal with it. They just want to draw it and have someone else take care of everything else. But this means taking the peanuts because it is ultimately the publisher who makes the lion's share. Well, he does most of the work; all the artist does is draw. But without that art, there would be no business; ah, but without that business, no one would ever see that art--you see how complicated it all becomes?

Clearly, in a capitalist society, it is the artist-businessman who prospers and the artist per se who is exploited. If you're into art as a business, it has to be demystified and dealt with accordingly. You have to become accustomed to viewing your art as a product to be sold on the market. Can't be sentimental. So many demons for so many dollars. Ah, you don't like that? You want art to exist in a special realm, to be something other than a box of cereal--well, good luck. Those who have failed to reconcile the problem of art and money are no longer in the game. And, hell, no, I don't like it. I would like to see art as an integral part of the community, not a business dependent upon the whims of a faddist public. I do comix because it's fun. I don't get any pleasure out of some stranger reading something I've done. What I enjoy is the laughter of my friends, the look in their eyes when they see the point of one of my cartoons. I'm sure this is true of all of us who draw funny pictures. I hate the business of art. Going in some strange store and trying to convince a store manager that my little magazine is worth carrying is a drag to me. It's like applying for a job. You always hate the person interviewing you. What does he know about you? What does he care? Nothing on both counts.

This is why you never see certain artists at the Cons. They hate it. At a con, art is a commodity. It is bought and sold and traded. Autographs are valued for the extra money they mean to the owner of the book. The artist is a piece of meat on display, a target for a lot of meaningless questions. He suffers. She suffers. Those who do well at the Con trip are the fast artists, those who can whip out a drawing in a few seconds. Aragones is always perfect at a Con, because it is his medium. The anatomy guys who like to do elaborate pencils, revisions, and slow inks are lost at cons. The fans have long gone by the time they finish a drawing. Cons are always for the quick. The same is true of the panels. The glib talkers may not be the top artists, but it is their rap you'll hear again and again. A great many fine artists are introverted people, not at ease in large crowds; when they do attend conventions, they suffer. -C.G.



"... Are you aware how many newavers are also musicians of some sort or another? Marc Myers has tapes of music by Miller and friends and a tape of Roldo and Billy. Walt Lockley, Jim Ryan and James Vukos are all into music to one degree or another. Brent Braineater has a punk band and also had another band, I Braineater named after him."

-Clark Dissmeyer  
Clark and Marc also play guitars & have about forty hours of tape. C.G.

